

A MODAL STUDY OF *THE SACRED HARP* (DENSON BOOK) 1991 EDITION

by David G. Jensen

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appended: The Acoustic Foundation of the Diatonic Scale 1.1

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Introduction to a Modal Study of *The Sacred Harp* (1991)

by David G. Jensen

The object of this study is to examine the modality of Early American folk hymnody, in particular that preserved in the current (1991) edition of *The Sacred Harp* (Denson editorial lineage, the best known and most widely used of several versions descended from the book first published in 1844). For years confined to rural areas of the American South, singings from this book are now found worldwide. The genesis of *The Sacred Harp* and the shape-note tradition in general is well documented elsewhere, and so is not described here..

Definitions of the terms used in this work are provided in the *Glossary*. It is presumed this material will be of interest mainly to those familiar with American shape-note hymnody. Others whose concern is less direct may also be interested to examine the venerable tonality of this tradition; a tonality not only appropriate for present use, but, recognized for what it is, one still capable of dynamic future development. These tunes employ no fewer than fourteen modes, five of which admit two solmizations, reflecting further, more subtle, structural differences.

The method of the present study is based on that of George Pullen Jackson (1874-1953), which was founded on that devised by Cecil J. Sharp (1859-1924), who studied the relation between English folk song and its American descendants. Jackson states that his (and Sharp's) method of classification was devised to describe the melodies without any theoretical presuppositions. While accepting Jackson's premises, this study will attempt to discern the distribution of the variable characteristics described above, so to propose a more precise system for modal classification. The conclusions presented are *functional*, i.e. they regard the notes in relation to each other, rather than as discrete units within a given theoretical structure.

Both Jackson and Sharp observed that traditional melodies often have a pentatonic bias, i.e. they “prefer” the notes of the pentatonic scale (pentatonics) over the semitones. There are five pentatonic modes (older usage, *species*), distinguished by which pentatone serves as the tonic. Sharp and Jackson identify which pentatonic scale predominates by the numbers 1 (*do*), 2 (*re*), 3 (*fa*), 4 (*sol*) or 5 (*la*). Both also observed that the pentatonic pitches are stable, while the pitch (either natural or flat) of the semitones may vary. Sharp used the letters a and b to represent the semitones, *mi* and *ti* respectively, regardless of pitch.

Jackson refined this system to indicate the natural pitches of *mi* and *ti* by upper case A and B, and their flat pitches by lower case a and b. For example, the familiar major scale on *do* would be represented as 1 A + B, and the minor scale on *la* as 5 A + B. These representations may appear the simplest and best for those modes, as they are possible using the white keys alone on a keyboard, without recourse to any of the black keys. Further observation, however, suggests that this may not always be the case. The fasola modality (and that of its trans-Atlantic precedents) is also more complex than the familiar major-minor system.

To begin with, five degrees remain on the white keys which can serve as the tonic of a diatonic scale, viz. *re*, *mi*, *fa*, *sol* and *ti*. The heptatonic scales with tonics other than *do* and *la* are sometimes and not altogether accurately referred to as the “Church modes”. The latter properly are those defined in the Middle Ages by Guido of Arezzo, who identified four of the seven possible diatonic modes: Dorian, Phrygian, Lydian and Mixolydian. He further subdivided these by range, either authentic or plagal, affixing the prefix *Hypo-* to identify the latter. His work did indeed provide the foundation for subsequent modal theory. Guido's work was extended in the Renaissance by Glarean, who identified the remaining scales, Aeolian (tonic *la*), Locrian (*ti*) and Ionian (*do*), including their plagal versions. Both assumed, however, that the pitches of the semitones are also relatively stable, and admitted *ti* flat only as an occasional accidental, without changing the mode.

The situation is complicated when variation (either natural or flat, but not within the same melody) is admitted in the pitch of the semitones. This variability and the stable pitches of the pentatones observed by Sharp and Jackson were empirical conclusions, not mere hypotheses. For example, the major scale on *do* can also be represented as 3 A + b, i.e. *fa* + *mi*-natural and *ti* flat. Moreover, not only the Ionian, but the majority of the remaining heptatonic (as well of the hexatonic) modes contain more than one possible pentatonic scale, depending on which notes are identified as the semitones (see the *Modal Index*). Not only do these melodies prefer the pentatones over the semitones, but in these same melodies one pentatonic scale is usually more evident than the other(s). As indicated, this requires variance in the pitches assigned the semitones. The question is now why this pentatonic character exists and how it is determined.

It was remarked in the preceding paragraphs that the Ionian mode contains two possible pentatonic scales, on *do* and *fa*:

d r m f s l t d' and f s l t^b d r m f'

These scales are *enharmonic*, occupying the same sequence of intervals. In the first instance, however, the pentatones are:

d r f s l d' and in the second, they are f s l d r f'

Both scales are heptatonic Ionian, identified in the present study as dI7 and fI7, respectively. The former identifies the tonic as *do*, and that latter than as *fa*. This requires altering the pitch of one or both semitones, most often *ti*. Most melodies show a preference for one pentatonic scale rather than the other, and usually the pitch of the pentatones remains stable (except in certain minor pieces, for harmonic purposes). If the pentatones are regarded as stable, one of these scales must predominate. The question is how to determine which. An obvious place to start is the relative frequency of the notes concerned. In the *do* version, the semitones are on the third and seventh degrees, and in the *fa* version, they are on the fourth and seventh degrees. Using this criterion, the question is whether the third or fourth note of the scale is used more frequently in a given melody. Also, if a semitone is used as a passing tone, it may be “framed” by the neighboring pentatones, e.g. *fa-mi-re* or *la-ti-do*. Thus, figures or motifs of the predominant pentatonic scale may also be found; among these, it can be expected that the final cadence will be especially significant. The latter often consists of, is introduced by, or is otherwise built around the first three notes (authentic range, and usually in descending order) of the “preferred” pentatonic scale. For example:

dI7 SH1991: 310, WEeping SAVIOR (Second)



s l s m f m f r d

fI7 SH1991: 311, SILVER STREET



R M f t^b l s s f

Analogous differences can be observed between enharmonic minor melodies based on *re* and *sol*, respectively.

Omission of either semitone also leaves a gap of a minor third, and further narrows the choice of pentatonic scale. The latter is further specified by the omission of both semitones. Omission of one or both semitones constitutes a gapped scale.

A preliminary modal index of the 1991 *Sacred Harp* was compiled, following Jackson's system, and using the criteria described in the previous paragraph. The results follow:

| | | | | | | | | |
|---------|---|----|---------|---|-----|---------|---|-----|
| 1 | = | 6 | 2 A + b | = | 63 | 4 a + b | = | 17 |
| 1 A | = | 9 | 3 | = | 66 | 5 | = | 1 |
| 1 b | = | 4 | 3 A | = | 53 | 5 A | = | 1 |
| 1 A + B | = | 22 | 3 b | = | 76 | 5 A + b | = | 2 |
| 1 A + b | = | 2 | 3 A + b | = | 159 | | | |
| 2 | = | 9 | 4 | = | 1 | total | = | 554 |
| 2 A | = | 30 | 4 a | = | 4 | | | |
| 2 b | = | 9 | 4 b | = | 20 | | | |

Several observations are necessary before proceeding to an interpretation of these data. First, only missing semitones were counted as gaps. The number of missing pentatones was insignificant except for the 6th degree of certain major scales. This is obvious in the case of major pentachords, which are regarded as hexatonic for the purposes of this study, as are minor pentachords. The 6th degree is also missing in some of the heptatonic Ionian scales; these omissions were not counted in the present survey. Also, in the case of whose melodies which contain more than one possible pentatonic scale, although in most instances one may be said to predominate, the issue is often ambiguous, and certain melodies can even be said of “modulate” between several pentatonic scales without changing mode. Identification of the pentatonic “base” is the only factor which requires a certain amount of prudential, if not subjective, judgment.

Although Jackson's premise seems sound (so to speak), the symbols he employs are somewhat arbitrary, and suggest that the semitones are somehow appendages to the pentatonic scale. The position of the semitone(s) in a scale will depend on which pentatonic scale is regarded as predominant. Indeed, among the twenty scales identified in the table above, the following sets of scales each occupy the same gamut of notes:

| | | |
|-----------|-------------------|-------------------|
| 1 A , 3 b | 1 A + B , 3 A + b | 1 a + b , 2 A + B |
| 2 A , 4 b | 2 b , 5 A | 2 A + b , 4 a + b |

It is evident from the table shown three paragraphs above that the *mi* natural (A) and *ti* flat (b) are preferred in all scales except 1 A + B, 4 a and 4 a + b. I suggest that the explanation is likely functional or mnemonic rather than intentional, viz. that the semitones are perceived as dissonances, to be resolved in favor of a neighboring note. In the case of *mi* natural, this would be the following note, and *ti* flat would resolve to the preceding note. The question remains why the scales mentioned above are the exceptions.

3 A + b and 1 A + B both identify the common-practice major scale (Ionian)
 2 A + b and 4 a + b both identify the common-practice minor scale (Aeolian)

As conventional typesetting admits only the two common-practice modes, it may be that 1 A + b and 4 A + b, (especially the latter) were altered to conform to these norms.

In addition,

The major triad of the pentatonic scale is the tonic chord of mode 3 (pentatonic on *fā*).
 The minor triad of the pentatonic scale is the tonic chord of mode 2 (pentatonic on *re*).

Without endeavoring to explore the history of Western theory, the above would suggest a functional explanation for how these modes came to be preferred. Moreover, the pitches of the alternate scales may tend to be raised (1 b → B and 4 a → A) to conform with their more frequent counterparts. The question arises to what degree the singers “heard” (“hear”) the written pitches, as fixed members of a set, or as intervals “shaded” relative to their context within a melody.

The tendency of traditional singers to “Dorianize” (raise the 6th degree of) certain minor tunes is well known, of which *Wondrous Love* (159) is the most conspicuous example. This would suggest that tunes based on pentatonic 4 (*sol*) are most likely to do so, and in particular the hexatonic 4 a (A). Note (no pun intended) that this expresses a tendency rather than a requirement; in addition, it is not the only possible explanation, and also the tendency to raise the 6th may not be confined to those minor melodies of which the tonic is *sol*.

The conventional explanation is that these tunes were borrowed from the secular oral tradition and retain their archaic modality. This appears to be the case in certain instances. Another explanation has to do with the scale as a whole rather than the individual notes. As suggested by the German sociologist Max Weber, the question here is whether the octave is fully integrated, i.e. whether equal attention is given to each section of the scale. The octave comprises two diatonic tetrachords. In the major (Ionian) scale, the two tetrachords are identical (half-step between 3 and 4), which facilitates movement between the lower and upper ranges in the scale. In common-practice minor (Aeolian), the tetrachords differ (the lower 2-3, and the upper 1-2). This transforms the full 8-note scale into a structural unit. The raised 6th, however transforms the minor scale into identical tetrachords (half-step between 2 and 3) superposed in a manner analogous to the Ionian. This latter, of course, would create a tension with the pentatonic triad on the tonic.

The functional explanations suggested here may help to explain the Dorian character of certain tunes in *The Sacred Harp* (and other early shape-note hymnals), although none of them amounts to a practical requirement.

A test of the *mi*-natural (4 A) theory may be the extent to which it is attested. Of Jackson's three anthologies, *Spiritual Folk Songs of Early America* (New York: 1937) seems the most pertinent. That book contains the following data:

2 A + B (Nos. 90, 144 and 249)

4 A Nos. 3, 23 and 50)

4 a (Nos. 51, 87 and 237; Jackson suggests a raised 6th for 51 and 87)

4 a + b (20, 22, 41, 42, 48; Jackson suggests a raised 6th for 20 and 41)

For seven of the eleven melodies in this book for which Jackson records or suggests a raised 6th, he identifies *sol* as the underlying pentatonic scale, and these seven are the majority of the twelve he identifies as containing both *sol* and *mi* (flat or natural). Thus Jackson provides support for the hypothesis that *mi*-natural is preferred (although not exclusively) to *mi*-flat. To represent this tendency, 4 a and 4 a + b are identified in this study as sm6 and sd7, respectively; the modal symbols are in lower case, m(ixolydian) and d(orian), to indicate that the 6th is printed as minor.

By confirming that all melodies require or prefer a single pentatonic scale, and that *mi* natural and *ti* flat are the preferred pitches for the semitones, it becomes possible to propose a modal system more specific than that used by Jackson. This is easily done for the heptatonic scales:

1 A + b = Mixolydian thus scales on *do* can be identified with this mode (abbreviated M)

2 A + b = Aeolian thus scales on *re* can be identified with this mode (abbreviated A)

3 A + b = Ionian thus scales on *fa* can be identified with this mode (abbreviated I)

4 A + b = Dorian thus scales on *sol* can be identified with this mode (abbreviated D)

5 A + b = Phrygian thus scales on *la* can be identified with this mode (abbreviated P)

Further abbreviate: *do* = d ; *re* = r ; *fa* = f ; *sol* = s ; and *la* = l ; thus the modal symbols become: dM, rA, fI, sD, and lP ; add 7 to indicate a heptatonic scale = dM7, rA7, sD7 and lP7.

That the three elements of these symbols are separable helps to facilitate examination of each of what the three represent, and also to distinguish prudential judgments (in the case of the pentatonic bases) from hard data. Application of these criteria to the pentatonic scales free of semitones produces these symbols: dM5, rA5, fI5. SD5 and IP5. Jackson rightly observes that a number of melodies contain only a few occurrences of one or both semitones, and termed them “basically pentatonic”. For present purposes, those melodies containing only a single instance of one or both semitones are labeled basically pentatonic (abbreviated b.p.) in the *Modal Index*.

Before continuing, it may be advantageous to change the order in which the pentatonic scales are examined, from their sequential order in the *do* scale to the cycle of fifths, beginning with *fa*, followed by *do*, *sol*, *re* and *la*. This approach is acoustically “sound”, being generated by the harmonic series (overtones) which accompany the articulation of any note, in this context the tonic. (Note: the Pythagorean comma permits the first five notes (the pentatones) to remain fairly true, but the pitches which follow become more ambiguous, beginning with *mi* (next), then *ti* et seqq. How the role of the semitones was rationalized in various traditions is explored by the German sociologist Max Weber. (The case can be made for dispersed harmony also being a product of the harmonic series, given the resonance of traditional singing environments, but that is outside the compass of the present study.)

This acoustic background may help to discuss the more complex question of classifying the hexatonic scales. Although five of the seven heptatonic modes are capable of more than one solmization, each heptatonic scale fits only one of Glarean's modes. The two remaining heptatonic scales admit only one solmization:

3 A + B (Lydian), and 5 a + b (Locrian)

Introduction, concl.

Fasola Modality : *The Sacred Harp* (1991), page 05

Examples of the first of these are rare, and Locrian is not found in the indigenous folk song of the British Isles, nor in American melodies descended from those traditions. In addition, the three Phrygian tunes found in *The Sacred Harp* (1991) seem as likely harmonic as melodic; of these, *Shawmut* (p. 535), a Lowell Mason production, looks like a four-part chordal setting printed in separate staves, and so resembles the earlier, often polyphonic, arrangements.

Four pairs, respectively, of the ten possible hexatonic scales occupy the same gamut. Each pair can belong to one of two modes, depending on the pitch assigned to the missing semitone. (Bronson calls these and the pentatonic scales “bridge” modes, for that reason.) Granted the tendency of the semitones to natural (*mi*) or flat (*ti*), however, the correspondences are represented as follows:

fI6 = dI6 ; dM6 = sM6 ; sD6 = rD6 ; and rA6 = lA6

In the first of each pair, *ti* flat is the semitone, and in the second it is *mi* natural. The second of each pair would seem contrary to the mode indicated by its pentatonic base. The process follows a cycle of fourths (reverse of the cycle of fifths):

la (Phrygian) → Aeolian ; *re* (Aeolian) → Dorian ; *sol* (Dorian) → Mixolydian ; and
do (Mixolydian) → Ionian ; following this pattern, in mode 3 A, *fa* (Ionian) → Lydian,
 and so is labeled fI6.

It is not suggested that these changes of mode are absolute, but rather that a tendency in that direction is introduced by analogy with the other pentatonic scale (hypothetical in the case of fI6), and that modal tension is avoided by omission of the other semitone, in each case B, or *ti* natural. In the instance of fI6 (3 A), this may seem counter-intuitive; melodies in that scale lack the exotic flavor provided by an augmented fourth. Even so, this classification seems required by the pattern of the evidence; at the least, it does provide a distinctive symbol for that scale. It can further be observed that, excluding the pentatonic identifiers, the modal system proposed in the present study does not depend on any preconceptions of modal theory, and that another set of symbols can be substituted, if desired, for those employed here, and used to discern other patterns of melodic activity.

An Alphabetic Index of *The Sacred Harp* (1991)

tune name : that used in *The Sacred Harp* (1991 edition)

Tunes having the same name are distinguished in this manner:

variants of the same tune are indicated by capital letters in parentheses (A), (B) etc.;
the term here indicates any difference in the variable characteristics examined in this study

different tunes with the same name are indicated by numbers in parentheses (1), (2) etc.,
and tunes sharing both qualities are indicated by letters and numbers (1A), (1B) etc.

page : the page number in *The Sacred Harp* (1991 edition)

B following a page number indicates bottom of page

T following a page number indicates top of page

mode : The system of modal description used in this study is described in the *Introduction*

b.p. : = basically pentatonic; in this study, indicates a single occurrence of one or both semitones

low and **high** : indicates the lower and upper limits of the melody's range;
the numbers used are explained in the *Range Index*

fuging : indicates that the tune is fuging, i.e. contains a contrapuntal section,
often the second half, and usually of voices entering in succession

year : the year of composition or first publication, as supplied in *The Sacred Harp* (1991)

| | tune name | page | mode | b.p. | low | high | fuge | year |
|--|-------------------------|------|------|------|-----|------|------|------|
| | Abbeville | 033B | fL6 | | 6 | 21 | | 1844 |
| | Adoration | 138T | fI6 | b.p. | 11 | 15 | | 1869 |
| | Africa | 178 | fI7 | | 11 | 23 | | 1770 |
| | Ainslie | 348T | sD6 | | 5 | 17 | | 1988 |
| | Akers | 293 | fI7 | | 11 | 21 | fuge | 1935 |
| | Akin | 472 | fI7 | | 5 | 15 | fuge | 1971 |
| | Alabama | 196 | rA7 | | 11 | 23 | fuge | 1835 |
| | Albion | 052T | fI6 | | 5 | 15 | | 1816 |
| | Alexander | 393 | fI6 | | 11 | 21 | | 1986 |
| | All Is Well | 122 | fI7 | | 5 | 15 | | 1844 |
| | All Saints New | 444 | rA7 | | 3 | 15 | fuge | 1791 |
| | Amanda Ray | 493 | fI6 | b.p. | 11 | 21 | | 1960 |
| | America | 036T | rD6 | | 5 | 17 | fuge | 1798 |
| | American Star, The | 346 | rA7 | | 11 | 25 | | 1850 |
| | Amity | 150 | fI7 | | 7 | 15 | fuge | 1785 |
| | Amsterdam | 084 | dI6 | | 5 | 16 | | 1742 |
| | Animation | 103 | fI7 | | 5 | 21 | | 1835 |
| | Anthem on the Beginning | 553 | fI7 | | 11 | 23 | fuge | 1950 |
| | Anthem on the Saviour | 355 | rD6 | | 5 | 16 | | 1850 |
| | Antioch | 277 | rA6 | b.p. | 11 | 21 | | 1850 |
| | Arbacoochee | 430 | rD6 | | 7 | 21 | fuge | 1908 |
| | Ark, The | 506 | rA7 | | 7 | 21 | | 1966 |
| | Arkansas | 271T | rD6 | | 7 | 17 | | 1869 |
| | Arlington | 073B | fI6 | | 11 | 16 | | 1762 |
| | Arnold | 285T | fL6 | b.p. | 5 | 16 | | 1850 |
| | As We Go On | 488 | fI7 | | 11 | 21 | | 1959 |
| | Assurance | 091 | fI7 | | 7 | 21 | fuge | 1781 |
| | At Rest | 499 | fI5 | | 11 | 23 | | 1960 |
| | Aylesbury | 028T | rA7 | | 11 | 17 | | 1718 |
| | | | | | | | | |
| | Babel's Streams | 126 | rA7 | | 2 | 13 | | 1811 |
| | Babylon Is Fallen | 117 | rA7 | | 11 | 22 | | 1878 |
| | Ballstown | 217 | fI7 | | 11 | 22 | fuge | 1809 |
| | Baptismal Anthem | 232 | fI7 | | 5 | 16 | | 1844 |
| | Beach Spring | 081T | fI5 | | 5 | 16 | | 1844 |
| | Bear Creek | 269 | fI7 | | 11 | 23 | fuge | 1778 |
| | Behold the Savior | 292 | fI7 | | 11 | 21 | fuge | 1935 |
| | Bellevue | 072B | fI5 | | 5 | 15 | | 1844 |
| | Beneficence | 486 | fI7 | | 5 | 15 | | 1786 |
| | Bethel | 027 | rD6 | | 11 | 21 | | |
| | Better Land, The | 454 | fI7 | | 5 | 16 | fuge | 1935 |
| | Big Creek | 494 | fI6 | | 11 | 21 | | 1986 |

| | tune name | page | mode | b.p. | low | high | fuge | year |
|--|-------------------------------|------|------|------|-----|------|------|------|
| | | | | | | | | |
| | Bishop | 420 | fI6 | | 11 | 21 | | 1935 |
| | Blessed Lamb, The | 054 | dI7 | | 4 | 14 | | |
| | Blissful Dawning | 550 | fI7 | | 11 | 22 | fuge | 1959 |
| | Blooming Youth | 176B | fI5 | | 5 | 15 | | 1869 |
| | Bound for Canaan | 082T | dM7 | b.p. | 11 | 21 | | 1844 |
| | Bower of Prayer, The | 100 | fI7 | b.p. | 3 | 15 | | 1844 |
| | Boylston | 147T | dM7 | | 6 | 14 | | 1832 |
| | Bride's Farewell, The | 359 | fL6 | | 3 | 15 | | 1869 |
| | Bridgewater | 276 | fI7 | | 6 | 14 | fuge | 1782 |
| | Bristol | 468 | fI7 | | 11 | 21 | fuge | 1785 |
| | Burdette | 422 | fI7 | | 11 | 21 | fuge | 1909 |
| | Burk | 092 | fI5 | | 5 | 21 | | 1844 |
| | | | | | | | | |
| | Calvary | 300 | sd7 | | 5 | 16 | fuge | 1785 |
| | Cambridge | 287 | dI7 | | 5 | 14 | | 1790 |
| | Can I Leave You? | 385T | sD6 | | 7 | 13 | | 1859 |
| | Canaan's Land | 101T | fI5 | . | 11 | 15 | | 1844 |
| | Carmarthen | 473 | fI6 | | 5 | 16 | | |
| | Carnsville | 109 | fI5 | | 5 | 16 | | 1844 |
| | Chambers | 120 | fI7 | | 11 | 24 | fuge | 1869 |
| | Charge to Keep, A | 502 | fI7 | | 11 | 21 | | 1950 |
| | Charlestown | 052B | fI7 | | 11 | 21 | | 1799 |
| | Charlton | 407 | fI7 | | 11 | 23 | | 1859 |
| | Chester | 479 | fI7 | | 11 | 21 | | 1770 |
| | Cheves | 432 | fI7 | b.p. | 11 | 23 | fuge | 1857 |
| | Child of Grace, The | 077T | rD6 | | 4 | 15 | | 1844 |
| | China | 163B | fL6 | | 3 | 13 | | 1801 |
| | Christ Our Song | 386 | fI6 | | 11 | 21 | fuge | 1935 |
| | Christian Soldier | 057 | fI7 | | 6 | 21 | | 1835 |
| | Christian Song | 240 | sd7 | | 3 | 15 | | 1805 |
| | Christian Warfare, The | 179 | dM6 | b.p. | 11 | 21 | | 1835 |
| | Christian's Delight | 429 | sd7 | | 7 | 21 | | 1859 |
| | Christian's Flight, The | 177 | fI7 | | 11 | 21 | | 1866 |
| | Christian's Hope | 206 | fI7 | b.p. | 11 | 21 | | 1907 |
| | Christian's Hope, The | 134 | fI6 | | 5 | 21 | | 1835 |
| | Christian's Nightly Song, The | 416 | rA7 | | 11 | 21 | | 1859 |
| | Christian's Farewell | 347 | fI7 | | 5 | 15 | | 1989 |
| | Christmas Anthem | 225B | fI6 | | 5 | 21 | | 1844 |
| | Church's Desolation, The | 089 | dM5 | | 11 | 21 | | 1844 |
| | Clamanda | 042 | rA7 | | 7 | 22 | | |
| | Claremont | 245 | sd7 | | 5 | 21 | | 1799 |
| | Cleburne | 314 | fL6 | | 5 | 21 | | 1908 |

| | tune name | page | mode | b.p. | low | high | fuge | year |
|--|------------------------|------|------|------|-----|------|------|---------|
| | | | | | | | | |
| | Cobb | 313B | rA7 | | 11 | 16 | | 1971 |
| | Columbiana | 056T | fI5 | | 3 | 15 | | 1850 |
| | Columbus | 067 | rA5 | | 11 | 21 | | 1829 |
| | Complainer | 141 | fL6 | b.p. | 5 | 21 | | 1835 |
| | Concord | 313T | fI7 | | 5 | 15 | | 1793 |
| | Confidence | 270 | fI7 | | 3 | 16 | | 1850 |
| | Consecration | 448T | sD6 | | 11 | 21 | | 1866 |
| | Consolation | 367 | rA7 | | 11 | 21 | | 1935 |
| | Conversion | 297 | fI7 | | 5 | 15 | fuge | 1794 |
| | Converted Thief, The | 044 | dM6 | | 6 | 21 | | 1825 |
| | Converting Grace | 230 | dI7 | | 5 | 15 | | 1859 |
| | Cookham | 081B | fI6 | b.p. | 11 | 16 | | 1760 |
| | Corinth | 032T | fI6 | | 11 | 21 | | 1844 |
| | Corley | 510 | fI7 | | 5 | 15 | | 17th c. |
| | Coronation | 063 | fI6 | | 5 | 16 | | 1793 |
| | Coston | 382 | fI6 | | 11 | 21 | | 1935 |
| | Cowper | 168 | rD6 | | 7 | 21 | fuge | 1803 |
| | Cross for Me, A | 349 | rA7 | | 7 | 23 | fuge | 1935 |
| | Cross of Christ | 123B | sd7 | | 5 | 17 | | 1844 |
| | Cuba | 401 | fL6 | b.p. | 5 | 15 | | 1859 |
| | Cusseta | 073T | dM5 | | 11 | 21 | | 1844 |
| | | | | | | | | |
| | Dartmouth | 169 | fI7 | | 11 | 22 | | 1803 |
| | David's Lamentation | 268 | sD6 | | 7 | 15 | | 1778 |
| | Day of Worship | 060 | fI5 | | 6 | 21 | | 1848 |
| | Delight | 216 | rA7 | | 11 | 23 | fuge | 1798 |
| | DeLong | 516 | fI5 | | 11 | 21 | | 1985 |
| | Desire for Piety | 076B | fI5 | | 3 | 15 | | 1844 |
| | Detroit | 039T | rA6 | | 7 | 21 | | 1820 |
| | Devotion | 048T | fI5 | | 5 | 13 | | 1818 |
| | Distress | 032B | rA5 | | 7 | 21 | | 1835 |
| | Doddridge | 263 | fI7 | | 7 | 16 | | 1869 |
| | Done With the World | 088T | fI5 | | 11 | 22 | | 1844 |
| | Duane Street | 164 | dI7 | | 5 | 15 | | 1835 |
| | Dull Care | 098 | dI6 | | 5 | 15 | | 1844 |
| | Dura | 531 | fI6 | | 11 | 21 | | 1959 |
| | Dying Boy, The | 399 | fL6 | b.p. | 11 | 21 | | 1859 |
| | Dying Californian, The | 410T | fL6 | b.p. | 5 | 15 | | 1859 |
| | Dying Christian, The | 123T | fI6 | b.p. | 5 | 21 | | 1844 |
| | Dying Friend, The | 399T | rA6 | b.p. | 7 | 21 | | 1935 |
| | Dying Minister, The | 083B | fL6 | b.p. | 6 | 21 | | 1854 |
| | | | | | | | | |

| | tune name | page | mode | b.p. | low | high | fuge | year |
|--|--------------------------|------|------|------|-----|------|------|------|
| | Easter Anthem | 236 | fI6 | | 11 | 16 | | 1787 |
| | Easter Morn | 415 | fI7 | | 5 | 15 | | 1988 |
| | Ecstasy | 106 | rA5 | | 7 | 21 | | 1844 |
| | Edgefield | 082B | sd7 | | 7 | 21 | | 1844 |
| | Edmonds | 115 | rA7 | | 11 | 23 | | 1869 |
| | Edom | 200 | fI7 | | 11 | 21 | fuge | 1797 |
| | Elder | 450 | dI7 | | 5 | 23 | | 1869 |
| | Elysian | 139 | fI7 | | 11 | 22 | | |
| | Emmaus | 569T | dI7 | | 11 | 21 | | 1975 |
| | Enfield | 184 | fI7 | | 11 | 23 | | 1785 |
| | Enquirer, The | 074T | sm6 | | 5 | 21 | | 1844 |
| | Essay | 157 | fI7 | | 2 | 14 | | 1840 |
| | Ester | 037T | fI5 | | 11 | 21 | | 1869 |
| | Eternal Day | 383 | rD6 | | 3 | 13 | fuge | 1859 |
| | Eternal Home | 336 | fI7 | | 11 | 21 | fuge | 1911 |
| | Eternal Light | 483 | fI6 | | 11 | 21 | fuge | 1960 |
| | Eternal Praise | 377 | rA7 | | 7 | 23 | fuge | 1935 |
| | Evening Shade | 209 | rA7 | | 7 | 21 | fuge | 1805 |
| | Exhilaration | 170 | fL6 | | 6 | 21 | | 1844 |
| | Exhortation (First) | 171 | fI7 | | 11 | 22 | fuge | 1796 |
| | Exhortation (Second) | 272 | sD6 | | 5 | 17 | fuge | 1800 |
| | Exit | 181 | rA7 | | 11 | 23 | fuge | 1808 |
| | Expression | 125 | rA7 | | 3 | 15 | | |
| | | | | | | | | |
| | Fairfield | 029T | sD6 | | 5 | 15 | | |
| | Faith and Hope | 462 | fL6 | | 7 | 21 | | 1959 |
| | Family Bible | 165 | rA7 | | 5 | 21 | | |
| | Family Circle | 333 | fI7 | | 7 | 16 | | 1850 |
| | Farewell Anthem | 260 | sd7 | | 5 | 17 | fuge | 1789 |
| | Farewell to All (First) | 069B | rD6 | b.p. | 5 | 17 | | 1859 |
| | Farewell to All (Second) | 570 | fI5 | | 11 | 21 | | 1985 |
| | Fatherland | 449 | dI6 | | 5 | 21 | | 1855 |
| | Federal Street | 515 | fI7 | | 7 | 16 | | 1832 |
| | Fellowship | 330B | rA7 | | 11 | 21 | | 1935 |
| | Few Happy Matches | 096 | fI7 | | 5 | 16 | | 1844 |
| | Fight On | 385T | rD6 | | 7 | 23 | | 1859 |
| | Fillmore | 434 | fL6 | | 11 | 21 | fuge | 1869 |
| | Fleeting Days | 348B | fI6 | b.p. | 11 | 21 | | 1869 |
| | Florence | 121 | fI5 | | 11 | 23 | | 1844 |
| | Florida | 203 | rD6 | | 7 | 21 | fuge | 1803 |
| | Fountain, The | 397 | rA7 | | 11 | 21 | fuge | 1935 |
| | Fredericksburg | 389 | fI6 | | 5 | 21 | | 1935 |

| | tune name | page | mode | b.p. | low | high | fuge | year |
|--|--------------------|------|------|------|-----|------|------|------|
| | Friendship | 458 | sD6 | | 5 | 21 | | 1869 |
| | Frozen Heart | 093 | fL6 | b.p. | 11 | 23 | | 1844 |
| | Fulfilment | 102 | rA7 | | 7 | 21 | | 1844 |
| | Funeral Anthem | 320 | rA7 | | 11 | 21 | | 1778 |
| | Funeral Thought | 158 | fL6 | | 11 | 23 | | 1837 |
| | Gainsville | 070T | dI6 | | 11 | 16 | | 1869 |
| | Garden Hymn | 284 | fI5 | | 5 | 21 | | 1826 |
| | Georgia | 197 | rA7 | | 11 | 23 | fuge | 1935 |
| | Glad New Song, A | 530 | fI7 | | 11 | 21 | fuge | 1959 |
| | Golden Harp, The | 274T | rA5 | | 7 | 21 | | 1869 |
| | Golden Streets | 425 | fL6 | b.p. | 5 | 15 | | 1859 |
| | Good Old Way, The | 213T | fI5 | | 11 | 23 | | 1835 |
| | Gospel Pool, The | 034T | fI5 | | 11 | 23 | | 1869 |
| | Gospel Trumpet | 099 | fI7 | | 5 | 15 | fuge | 1844 |
| | Grantville | 423 | rA7 | b.p. | 11 | 21 | fuge | 1859 |
| | Granville | 547 | rA7 | | 11 | 23 | | 1986 |
| | Great Day, The | 567 | sD6 | | 5 | 15 | | 1859 |
| | Great Redeemer | 511 | fI6 | | 11 | 15 | fuge | 1959 |
| | Green Fields | 127 | fI6 | | 5 | 16 | | |
| | Green Street | 198 | fI7 | | 5 | 16 | fuge | |
| | Greenland | 301 | fI7 | | 11 | 23 | | 1867 |
| | Greensborough | 289 | fI5 | | 6 | 21 | | 1850 |
| | Greenwich | 183 | rA7 | | 11 | 22 | fuge | 1785 |
| | Grieved Soul, The | 448B | fI6 | | 11 | 15 | | 1859 |
| | Hallelujah | 146 | dM6 | b.p. | 11 | 21 | | 1835 |
| | Hampton | 538 | fI7 | | 5 | 16 | fuge | 1806 |
| | Happy Christian | 399B | rA5 | | 7 | 17 | | 1935 |
| | Happy Home | 343 | fI6 | b.p. | 5 | 15 | | 1859 |
| | Happy Land | 354B | fI5 | | 11 | 21 | | 1850 |
| | Happy Sailor, The | 388 | fI6 | | 5 | 16 | | 1859 |
| | Harmony | 172 | fI7 | | 5 | 21 | fuge | 1805 |
| | Harpeth Valley | 573 | fI7 | | 11 | 21 | fuge | 1966 |
| | Haynes Creek | 466 | fI7 | | 11 | 21 | fuge | 1988 |
| | Heaven's My Home | 119 | fL6 | b.p. | 11 | 21 | | 1869 |
| | Heavenly Anthem | 518 | fI7 | | 11 | 22 | | 1950 |
| | Heavenly Armor | 129 | dM5 | | 11 | 21 | | 1828 |
| | Heavenly Dove | 371 | fI6 | | 11 | 15 | fuge | 1859 |
| | Heavenly Home | 286 | rA7 | | 11 | 21 | fuge | 1935 |
| | Heavenly Land | 303 | fI6 | b.p. | 11 | 21 | | 1987 |
| | Heavenly Port, The | 378T | fI6 | | 11 | 15 | | 1859 |

| | tune name | page | mode | b.p. | low | high | fuge | year |
|--|-------------------------|------|------|------|-----|------|------|------|
| | Heavenly Rest | 403 | fI5 | | 11 | 23 | | 1869 |
| | Heavenly Union | 484 | fI6 | b.p. | 5 | 22 | | 1989 |
| | Heavenly Vision | 250 | dI7 | | 5 | 21 | fuge | 1786 |
| | Hebrew Children | 133 | lA6 | b.p. | 6 | 16 | | 1844 |
| | Hebron | 566 | fI7 | | 3 | 14 | | 1823 |
| | Help Me To Sing | 376 | rA5 | | 5 | 17 | | 1859 |
| | Highlands of Heaven | 175 | fI5 | | 11 | 23 | | 1869 |
| | Hill of Zion, The | 565 | dI6 | | 5 | 15 | | 1859 |
| | Holcombe | 077B | fL6 | | 5 | 13 | | 1986 |
| | Holiness | 076T | fI6 | b.p. | 11 | 21 | | 1844 |
| | Holly Springs | 453 | rA7 | | 11 | 21 | fuge | 1935 |
| | Holy City | 101B | rA6 | b.p. | 7 | 21 | | 1844 |
| | Holy Manna | 059 | fI5 | | 5 | 15 | | 1825 |
| | Home in Heaven | 041 | fI7 | | 7 | 23 | | 1869 |
| | Home of the Blest | 541 | fI6 | | 11 | 21 | | 1959 |
| | Homeward Bound | 373 | fI7 | | 5 | 16 | | 1935 |
| | Horton | 330T | rD6 | | 11 | 21 | | 1935 |
| | Humility | 050B | fI7 | | 3 | 13 | | 1988 |
| | Huntington | 193 | fI7 | | 5 | 16 | fuge | 1790 |
| | | | | | | | | |
| | I Want to Go to Heaven | 568 | fI6 | | 11 | 16 | | 1959 |
| | I Would See Jesus | 075 | fI5 | | 11 | 23 | | 1867 |
| | I'll Seek His Blessings | 542 | rA7 | | 5 | 17 | fuge | 1959 |
| | I'm Going Home | 282 | fI5 | | 11 | 23 | | 1850 |
| | I'm On My Journey Home | 345B | sD6 | | 7 | 21 | | 1859 |
| | Idumea | 047B | rA5 | | 5 | 17 | | 1816 |
| | Imandra New | 045B | fI6 | b.p. | 11 | 23 | | 1835 |
| | Immensity | 315 | rA7 | | 5 | 17 | fuge | 1806 |
| | Infinite Day | 446 | fI7 | | 11 | 21 | | 1936 |
| | Infinite Delight | 562 | lP7 | | 6 | 16 | fuge | 1959 |
| | Invitation | 327 | fI7 | | 11 | 24 | fuge | 1784 |
| | Invocation (First) | 131B | fI6 | | 5 | 16 | | 1835 |
| | Invocation (Second) | 492 | fI7 | | 5 | 15 | | 1982 |
| | Irwinton | 229 | fI5 | | 11 | 23 | | 1844 |
| | | | | | | | | |
| | Jackson | 317 | fI5 | | 11 | 21 | | 1908 |
| | Jacob's Vision | 551 | fI7 | | 5 | 16 | fuge | 1959 |
| | Jasper | 426B | fI7 | | 11 | 21 | fuge | 1907 |
| | Jefferson | 148 | sD6 | | 4 | 15 | | 1818 |
| | Jerusalem | 053 | sD6 | | 5 | 17 | fuge | 1835 |
| | Jester | 331 | fI5 | | 5 | 16 | | 1908 |
| | Jesus Is My Friend | 345T | fL6 | b.p. | 11 | 21 | | 1869 |

| | tune name | page | mode | b.p. | low | high | fuge | year |
|--|--------------------------|------|------|------|-----|------|------|------|
| | Jesus Rose | 156 | fI7 | | 11 | 23 | | 1869 |
| | Jewett | 105 | fI6 | b.p. | 11 | 21 | | 1869 |
| | Jordan (First) | 066 | dI7 | | 5 | 16 | | 1786 |
| | Jordan (Second) | 439 | fI7 | | 11 | 21 | fuge | 1908 |
| | Journey Home | 111T | fI5 | | 11 | 16 | | 1868 |
| | Joyful | 513 | fI7 | | 5 | 15 | | 1844 |
| | Jubilee | 144 | fI6 | | 5 | 16 | | 1820 |
| | | | | | | | | |
| | Kedron | 048B | rA7 | | 11 | 22 | | 1799 |
| | Kelley | 426T | fI5 | | 11 | 21 | | 1908 |
| | King of Peace | 074B | sD6 | | 5 | 15 | | 1835 |
| | Kingwood | 266 | fL6 | | 5 | 15 | | 1820 |
| | | | | | | | | |
| | Laban | 147B | fI7 | | 3 | 13 | | 1830 |
| | Lamb of God, The | 572 | fI7 | | 7 | 21 | | 1966 |
| | Land of Rest | 285B | fI5 | | 11 | 23 | | 1850 |
| | Last Words of Copernicus | 112 | fL6 | | 11 | 21 | fuge | 1869 |
| | Lawrenceburg | 380 | fI7 | | 11 | 21 | fuge | 1935 |
| | Leander | 071 | sd7 | | 5 | 15 | | 1818 |
| | Lebanon | 354T | fL6 | b.p. | 5 | 13 | | 1980 |
| | Lena | 210 | sd7 | | 7 | 21 | | 1795 |
| | Lenox | 040 | fL6 | | 5 | 15 | fuge | 1782 |
| | Let Us Sing | 046 | fI6 | | 11 | 16 | | 1867 |
| | Liberty | 137 | fI7 | | 11 | 22 | fuge | 1800 |
| | Lisbon | 467 | fI6 | | 5 | 15 | | 1785 |
| | Liverpool | 037B | fL6 | b.p. | 11 | 21 | | 1835 |
| | Living Hope | 500 | rA7 | | 11 | 21 | | 1959 |
| | Living Lamb | 309 | dI7 | | 11 | 24 | | 1850 |
| | Living Streams | 558 | fI6 | | 11 | 21 | fuge | 1959 |
| | Lloyd | 503 | dI7 | | 11 | 21 | | 1980 |
| | Logan | 302 | rA7 | | 11 | 23 | fuge | 1908 |
| | Lone Pilgrim, The | 341 | fL6 | b.p. | 11 | 23 | | 1850 |
| | Long Sought Home | 235 | fL6 | | 5 | 15 | | 1847 |
| | Look Out | 090 | fL6 | | 5 | 21 | | 1844 |
| | Lord, We Adore Thee | 477 | fI6 | | 2 | 13 | | 1960 |
| | Louisiana | 207 | dM5 | | 11 | 21 | | 1835 |
| | Love Divine | 030T | fI7 | | 5 | 15 | | 1869 |
| | Love Shall Never Die | 278T | rD6 | | 7 | 21 | | 1987 |
| | Love the Lord | 375 | rD6 | | 11 | 21 | | 1859 |
| | Loved Ones, The | 413 | fI7 | | 5 | 15 | | 1859 |
| | Lovely Story, The | 104 | fI6 | | 5 | 15 | | 1844 |
| | Lover of the Lord | 124 | fI6 | | 6 | 14 | | 1869 |

| | tune name | page | mode | b.p. | low | high | fuge | year |
|--|----------------------------|------|------|------|-----|------|------|------|
| | Loving Jesus | 361 | dI7 | | 7 | 21 | | 1850 |
| | Loving-Kindness | 275T | sD6 | | 5 | 15 | | 1850 |
| | Majesty | 291 | fI7 | | 11 | 21 | | 1778 |
| | Man's Redemption | 322 | fI7 | b.p. | 11 | 21 | | 1869 |
| | Manchester | 392 | fI7 | | 11 | 21 | fuge | 1935 |
| | Marcellas, The | 405 | fI6 | | 11 | 21 | | 1859 |
| | Marlborough | 228 | fI7 | | 5 | 15 | fuge | 1793 |
| | Marriage in the Skies, The | 438 | fI7 | | 11 | 21 | | 1909 |
| | Mars Hill | 517 | fI7 | | 11 | 21 | fuge | 1959 |
| | Martin | 452 | fI6 | | 11 | 16 | | 1836 |
| | Mary's Grief and Joy | 451 | dI7 | | 11 | 22 | | 1869 |
| | McGraw | 353 | fI7 | | 11 | 21 | fuge | 1971 |
| | McKay | 433 | rA7 | | 5 | 16 | fuge | 1908 |
| | Mear | 049B | fI6 | | 11 | 16 | | 1720 |
| | Melancholy Day | 419 | rD6 | | 7 | 23 | fuge | 1859 |
| | Mercy Seat, The | 470 | fI6 | | 11 | 21 | fuge | 1960 |
| | Mercy's Free | 337 | fI5 | | 5 | 21 | | 1858 |
| | Messiah | 131T | rA6 | b.p. | 7 | 21 | | 1821 |
| | Messiah's Praise, The | 394 | fI6 | | 3 | 11 | | 1869 |
| | Midnight Cry, The | 495 | dM5 | | 11 | 22 | | 1835 |
| | Milford | 273 | fI6 | | 5 | 16 | fuge | 1760 |
| | Millennium | 130 | fI6 | | 11 | 23 | | 1831 |
| | Minister's Farewell | 069T | fL6 | | 5 | 21 | | 1813 |
| | Mission | 204 | fI5 | | 5 | 21 | | 1835 |
| | Monroe | 370 | rD6 | | 7 | 17 | | 1850 |
| | Montgomery | 189 | fI7 | | 3 | 15 | fuge | 1790 |
| | Morality | 136 | dI7 | | 5 | 16 | | |
| | Morgan | 304 | fI7 | | 7 | 23 | fuge | 1802 |
| | Morning | 163T | rA7 | | 11 | 21 | fuge | 1799 |
| | Morning Prayer | 411 | rA7 | | 11 | 21 | fuge | 1935 |
| | Morning Sun | 436 | fI7 | | 11 | 21 | fuge | 1911 |
| | Morning Trumpet, The | 085 | rD6 | | 11 | 21 | | 1844 |
| | Mortality | 050T | rA7 | | 11 | 21 | | 1785 |
| | Mount Desert | 474 | fI6 | | 11 | 16 | fuge | 1985 |
| | Mount Pleasant | 218 | fI7 | | 11 | 22 | fuge | 1793 |
| | Mount Vernon | 110 | rA7 | | 11 | 23 | fuge | 1799 |
| | Mount Zion (First) | 220 | fI7 | | 11 | 25 | fuge | 1792 |
| | Mount Zion (Second) | 088B | fI6 | b.p. | 11 | 21 | | 1844 |
| | Mulberry Grove | 482 | fI5 | | 5 | 15 | | 1869 |
| | Mullins | 323T | fL6 | | 11 | 21 | | 1869 |
| | Murillo's Lesson | 358 | fI7 | | 5 | 21 | | |

| | tune name | page | mode | b.p. | low | high | fuge | year |
|--|-----------------------|------|------|------|-----|------|------|------|
| | Mutual Love | 410B | fI5 | | 6 | 23 | | 1835 |
| | My Brightest Days | 546 | fI7 | | 5 | 14 | fuge | 1959 |
| | My Home (First) | 051 | rA7 | | 11 | 23 | | 1869 |
| | My Home (Second) | 560 | fI6 | | 5 | 21 | | 1959 |
| | My Life and Breath | 527 | fI7 | | 11 | 21 | fuge | 1959 |
| | My Rising Sun | 478 | fI7 | | 11 | 21 | fuge | 1960 |
| | My Shepherd Guides | 490 | fI6 | b.p. | 11 | 21 | | 1959 |
| | Nashville | 064 | fL6 | | 3 | 15 | | 1821 |
| | Natick | 497 | fI7 | | 5 | 15 | | 1989 |
| | Nativity | 350 | fI7 | | 5 | 16 | | 1988 |
| | Never Part | 094 | dI7 | | 11 | 22 | | 1850 |
| | Never Turn Back | 378B | rD6 | | 5 | 17 | | 1869 |
| | New Agatite | 485 | fI7 | | 11 | 22 | fuge | 1990 |
| | New Bethany | 431 | dI7 | | 11 | 22 | fuge | 1869 |
| | New Bethel | 395 | fI7 | | 11 | 21 | fuge | 1935 |
| | New Britain | 045T | fI5 | | 5 | 15 | | 1829 |
| | New Georgia | 534 | fI7 | | 11 | 21 | fuge | 1959 |
| | New Harmony | 406 | fI5 | | 5 | 21 | | 1859 |
| | New Hope | 316 | fI6 | b.p. | 11 | 21 | fuge | 1908 |
| | New Hosanna | 412 | fI7 | | 3 | 16 | | 1859 |
| | New Jerusalem | 299 | fI7 | | 11 | 21 | fuge | 1796 |
| | New Jordan | 442 | sd7 | | 11 | 25 | fuge | 1815 |
| | New Lebanon | 202 | fI7 | | 11 | 24 | fuge | 1808 |
| | New Prospect | 390 | fI5 | | 5 | 21 | | 1866 |
| | New Topia | 215 | rA7 | | 11 | 23 | | 1816 |
| | Newburgh | 182 | fI7 | | 3 | 15 | | 1798 |
| | Newnan | 321 | fI5 | | 11 | 21 | | 1859 |
| | Nidrah | 540 | fI7 | | 5 | 15 | | 1982 |
| | Ninety-Fifth | 036B | fI6 | | 11 | 15 | fuge | 1813 |
| | Ninety-Third Psalm | 031T | fL6 | b.p. | 5 | 15 | | 1812 |
| | North Port | 324 | sD6 | | 5 | 15 | | 1850 |
| | North Salem | 440 | rA7 | | 11 | 22 | fuge | 1799 |
| | Northfield | 155 | fI7 | | 3 | 15 | fuge | 1800 |
| | Norwich | 362 | fI7 | | 5 | 16 | fuge | 1850 |
| | Notes Almost Divine | 396 | rA7 | | 11 | 21 | fuge | 1935 |
| | Novakoski | 481 | rA7 | | 11 | 23 | fuge | 1989 |
| | O Come Away | 334 | fI7 | | 2 | 13 | | 1848 |
| | O'Leary | 501 | fI7 | | 11 | 22 | | 1990 |
| | Ocean | 222 | fI7 | | 11 | 21 | fuge | 1787 |
| | Ode of Life's Journey | 227 | fI7 | | 5 | 21 | | 1844 |

| | tune name | page | mode | b.p. | low | high | fuge | year |
|--|--------------------------|------|------|------|-----|------|------|------|
| | | | | | | | | |
| | Ode on Science | 242 | fI7 | | 11 | 23 | | 1798 |
| | Odem (First) | 295 | fI6 | | 11 | 21 | | 1935 |
| | Odem (Second) | 340 | fI7 | | 11 | 21 | fuge | 1935 |
| | Ogletree | 138B | fI5 | | 11 | 21 | | 1869 |
| | Oh, Sing With Me! | 374 | fL6 | | 11 | 21 | | 1859 |
| | Oh, What Love | 491 | fI5 | | 3 | 16 | | 1960 |
| | Old Hundred | 049T | fI7 | | 5 | 15 | | 1551 |
| | Old Ship of Zion, The | 079 | fI5 | | 11 | 21 | | 1844 |
| | Old-Fashioned Bible, The | 342 | fL6 | | 5 | 22 | | 1850 |
| | Olney | 135 | fI7 | | 5 | 21 | | 1818 |
| | Ortonville | 068B | fI6 | b.p. | 5 | 15 | | 1837 |
| | Our Humble Faith | 463 | fI7 | | 11 | 21 | | 1959 |
| | Oxford | 306 | fI7 | | 5 | 16 | fuge | 1850 |
| | | | | | | | | |
| | Panting for Heaven | 384 | fI7 | | 11 | 23 | fuge | 1869 |
| | Parting Friend | 414 | fL6 | | 11 | 21 | | 1859 |
| | Parting Friends (First) | 267 | rA6 | | 7 | 21 | | 1842 |
| | Parting Friends (Second) | 308 | IP7 | | 4 | 14 | | 1850 |
| | Parting Friends (Third) | 521 | fI7 | | 11 | 21 | | 1959 |
| | Parting Hand | 062 | fI5 | | 11 | 21 | | |
| | Passing Away | 445 | fL6 | | 5 | 13 | | 1872 |
| | Peace and Joy | 532 | fI7 | | 11 | 22 | fuge | 1959 |
| | Penick | 387 | fI6 | b.p. | 11 | 21 | | 1857 |
| | Penitence | 571 | fI7 | | 5 | 15 | | 1966 |
| | Petersburg | 174 | fI7 | | 11 | 25 | | 1786 |
| | Phillips Farewell | 549 | fL6 | | 3 | 13 | | 1962 |
| | Phoebus | 173 | sd7 | | 11 | 21 | | 1770 |
| | Pilgrim | 201 | rA6 | | 7 | 21 | | 1820 |
| | Pilgrim's Farewell | 185 | fI7 | | 11 | 21 | | 1802 |
| | Pilgrim's Way, The | 545 | rD6 | b.p. | 7 | 21 | | 1959 |
| | Pisgah | 058 | fL6 | | 3 | 16 | | 1817 |
| | Pittsford | 351 | fI7 | | 5 | 14 | fuge | 1809 |
| | Pleasant Hill | 205 | fI5 | | 11 | 23 | | 1820 |
| | Plenary | 162 | fI5 | | 5 | 21 | | 1839 |
| | Pleyel's Hymn (First) | 143 | dI6 | | 11 | 21 | | |
| | Pleyel's Hymn (Second) | 523 | dI7 | | 5 | 15 | | |
| | Poland | 086 | rA7 | | 3 | 13 | | 1785 |
| | Portland | 556 | fI7 | | 11 | 22 | fuge | 1802 |
| | Portuguese Hymn | 223 | fI7 | | 5 | 15 | | 1743 |
| | Praise God | 328 | rD6 | b.p. | 5 | 21 | | 1911 |
| | Praise Him | 544 | fI5 | | 5 | 21 | | 1960 |
| | Pray, Brethren, Pray | 167 | fI7 | | 11 | 21 | | 1845 |

| | tune name | page | mode | b.p. | low | high | fuge | year |
|--|---------------------------------|------|------|------|-----|------|------|---------|
| | Present Joys | 318 | fI7 | b.p. | 11 | 21 | fuge | 1908 |
| | Primrose | 047T | fI6 | | 5 | 15 | | 1812 |
| | Primrose Hill | 043 | fI6 | | 11 | 21 | | |
| | Prodigal Son, The | 113 | dI7 | | 5 | 15 | | 1844 |
| | Promised Day | 409 | fI5 | | 11 | 21 | | 1859 |
| | Promised Land, The | 128 | sD6 | | 11 | 21 | | 1835 |
| | Prospect | 030B | fI5 | | 5 | 16 | | 1835 |
| | Protection (1) | 187 | fI7 | | 11 | 22 | fuge | 1808 |
| | Protection (Second) | 402 | fI7 | | 11 | 22 | | 1869 |
| | Providence | 298 | fI5 | | 5 | 16 | | 1820 |
| | Ragan | 176T | fL6 | | 11 | 21 | | 1869 |
| | Rainbow | 344 | fI7 | | 3 | 14 | fuge | 1785 |
| | Raymond | 441 | fI6 | | 11 | 22 | fuge | 1855 |
| | Redemption | 480 | fI6 | | 11 | 21 | | 1959 |
| | Rees | 418 | fL6 | | 5 | 13 | | 1859 |
| | Religion is a Fortune | 319 | fI6 | b.p. | 5 | 16 | | 1850 |
| | Repentance | 214 | sd7 | | 7 | 21 | fuge | 1796 |
| | Rest for the Weary | 154 | fI7 | | 3 | 13 | | 1869 |
| | Restoration (First) | 312B | rA5 | | 5 | 17 | | 1835 |
| | Restoration (Second) | 271B | fL6 | | 11 | 22 | | 1850 |
| | Resurrected | 153 | fI5 | | 11 | 21 | | 1908 |
| | Resurrection Day, The | 498 | fL6 | | 11 | 23 | | 1959 |
| | Return Again | 335 | fL6 | | 6 | 21 | | 1850 |
| | Reverential Anthem | 234 | fI7 | | 5 | 16 | | 1844 |
| | Reynolds | 225T | fI6 | b.p. | 11 | 15 | | 1985 |
| | Rock That Is Higher Than I, The | 496 | fI7 | | 5 | 15 | | 1869 |
| | Rockport | 372 | rA7 | | 7 | 23 | fuge | 1989 |
| | Rocky Road | 294 | fI5 | | 5 | 21 | | 1935 |
| | Roll Jordan | 274B | fI5 | | 11 | 21 | | 1855 |
| | Roll On | 275B | fL6 | | 11 | 23 | | 1850 |
| | Rose of Sharon | 254 | dI7 | | 5 | 16 | | 1778 |
| | Royal Band, The | 360 | sD6 | b.p. | 7 | 23 | | 1850 |
| | Russia | 107 | sD6 | | 7 | 15 | fuge | 1786 |
| | Sabbath Morning | 283 | fI7 | | 11 | 21 | fuge | 1935 |
| | Sacred Mount | 456 | fI7 | | 11 | 21 | | 1935 |
| | Sacred Rest | 435 | fI6 | | 11 | 21 | | 1869 |
| | Sacred Throne | 569B | fI6 | b.p. | 5 | 15 | | c. 1824 |
| | Saint's Delight, The | 114 | sd7 | | 7 | 21 | | 1835 |
| | Saints Bound for Heaven, The | 035 | fL6 | | 5 | 16 | | 1840 |
| | Salem | 068T | sd7 | | 3 | 15 | | 1817 |

| | tune name | page | mode | b.p. | low | high | fuge | year |
|--|--------------------------|------|------|------|-----|------|------|------|
| | Samaria | 026 | rD6 | | 11 | 21 | | 1936 |
| | Sardinia | 296 | rA7 | | 2 | 13 | | 1794 |
| | Sardis | 460 | fI7 | | 5 | 15 | fuge | 1869 |
| | Save, Lord, or We Perish | 224 | rA7 | | 11 | 21 | fuge | 1869 |
| | Save, Mighty Lord | 070B | rA5 | | 7 | 21 | | 1854 |
| | Savior's Call, The | 489 | fI6 | | 11 | 16 | | 1869 |
| | Savior's Name, The | 471 | fI5 | | 11 | 21 | | 1960 |
| | Sawyer's Exit | 338 | fL6 | b.p. | 5 | 21 | | 1850 |
| | Schenectady | 192 | fI7 | | 11 | 22 | fuge | 1805 |
| | Send a Blessing | 369 | fI7 | | 5 | 16 | | 1859 |
| | Sermon on the Mount | 507 | fI7 | | 3 | 13 | | 1959 |
| | Service of the Lord | 080B | fI6 | b.p. | 11 | 21 | | 1844 |
| | Sharon | 212 | fI7 | | 5 | 15 | fuge | 1793 |
| | Sharpsburg | 039B | fI5 | | 3 | 13 | | 1869 |
| | Shawmut | 535 | IP5 | | 3 | 14 | | |
| | Shepherd's Flock, The | 279 | fI7 | | 11 | 21 | fuge | 1935 |
| | Shepherds Rejoice | 152 | fI5 | | 11 | 23 | | 1850 |
| | Sheppard | 464 | fI7 | | 11 | 22 | fuge | 1990 |
| | Sherburne | 186 | fI6 | | 11 | 23 | fuge | 1783 |
| | Shining Star | 461 | dI7 | | 5 | 21 | | 1988 |
| | Shouting Song | 080T | sd7 | | 11 | 16 | | 1844 |
| | Showers of Blessings | 528 | fI7 | | 5 | 15 | fuge | 1959 |
| | Sidney | 437 | fI5 | | 11 | 23 | | 1908 |
| | Silver Street | 311 | fI7 | | 11 | 24 | | 1780 |
| | Sing On | 381 | fI5 | | 11 | 21 | | 1935 |
| | Sing to Me of Heaven! | 312T | rD6 | | 5 | 17 | | 1850 |
| | Sinner's Friend | 132 | rD6 | | 11 | 21 | | 1869 |
| | Sister's Farewell | 055 | fI5 | | 11 | 21 | | 1905 |
| | Soar Away | 455 | rA7 | | 4 | 13 | fuge | 1935 |
| | Soft Music | 323B | fI7 | | 7 | 16 | | 1850 |
| | Soldier of the Cross | 325 | fI7 | | 11 | 21 | | 1909 |
| | Soldier's Delight | 487 | rA7 | | 11 | 21 | | 1918 |
| | Sons of Sorrow | 332 | sd7 | | 7 | 22 | | 1848 |
| | Sounding Joy | 391 | fI7 | | 11 | 22 | fuge | 1790 |
| | Southwell | 365 | fI7 | | 11 | 23 | fuge | 1786 |
| | Span of Life | 379 | rA7 | | 7 | 21 | | 1869 |
| | Spirit Shall Return, The | 512 | fL6 | | 5 | 16 | | 1959 |
| | Spring | 188 | fI7 | | 5 | 21 | | |
| | St. Thomas | 34B | fI6 | | 5 | 16 | | 1770 |
| | Stafford | 078 | dI6 | | 5 | 15 | fuge | 1782 |
| | Still Better | 166 | fI5 | | 5 | 13 | | 1869 |
| | Stockwood | 118 | rD6 | | 5 | 15 | | 1869 |

| | tune name | page | mode | b.p. | low | high | fuge | year |
|--|-------------------------|------|------|------|-----|------|------|------|
| | Stony Point | 368 | fI7 | | 5 | 21 | | 1990 |
| | Stratfield | 142 | rA7 | | 11 | 21 | fuge | 1786 |
| | Struggle On | 400 | fL6 | b.p. | 11 | 23 | | 1859 |
| | Supplication | 539 | rD6 | | 7 | 21 | | 1959 |
| | Swanton | 352 | fI7 | | 11 | 24 | fuge | 1809 |
| | Sweet Affliction | 145B | fI6 | | 11 | 16 | | 1823 |
| | Sweet Canaan | 087 | dI6 | | 11 | 21 | | 1844 |
| | Sweet Home | 161 | dI7 | | 11 | 21 | | 1840 |
| | Sweet Majesty | 536 | rA7 | | 7 | 23 | fuge | 1959 |
| | Sweet Morning | 421 | rD6 | b.p. | 11 | 23 | | 1859 |
| | Sweet Prospect | 065 | sD6 | b.p. | 7 | 21 | | 1833 |
| | Sweet Rivers | 061 | fI7 | | 11 | 21 | | 1825 |
| | Sweet Solitude | 140 | fI7 | | 5 | 21 | | 1835 |
| | Sweet Union | 424 | dI6 | | 11 | 23 | | 1859 |
| | Symphony | 151 | fI7 | | 11 | 22 | | 1790 |
| | Thankful Heart, A | 475 | fL6 | b.p. | 5 | 15 | fuge | 1989 |
| | Thou Art God | 543 | fI7 | | 11 | 23 | fuge | 1959 |
| | Thou Art Passing Away | 231 | fI7 | | 6 | 16 | | |
| | Throne of Grace, The | 476 | fI6 | | 11 | 21 | | 1960 |
| | To Die No More | 111B | fI5 | | 11 | 15 | | 1856 |
| | Tolling Bell | 459 | fI5 | | 11 | 15 | | 1868 |
| | Traveler, The | 108B | rA6 | b.p. | 7 | 17 | | 1868 |
| | Traveling On | 208 | fI7 | | 11 | 21 | fuge | 1911 |
| | Traveling Pilgrim | 278B | sm6 | | 7 | 16 | | 1850 |
| | Tribulation | 029B | rD6 | | 3 | 14 | | 1813 |
| | Trumpet, The | 149 | fI7 | | 3 | 14 | | 1831 |
| | Turn, Sinner, Turn | 160B | rA7 | | 11 | 23 | | 1844 |
| | Twenty-third Psalm, The | 524 | fI7 | | 11 | 21 | | 1950 |
| | Union | 116 | rA7 | | 4 | 16 | | 1844 |
| | Vain World Adieu | 329 | fI5 | | 6 | 21 | | 1856 |
| | Vale of Sorrow | 083T | rA7 | | 5 | 15 | | 1844 |
| | Vermont | 180 | rA7 | | 11 | 23 | | 1778 |
| | Vernon | 095 | rD6 | | 11 | 23 | | 1813 |
| | Victoria | 290 | fL6 | | 5 | 16 | | 1850 |
| | Villulia | 056B | sD5 | | 7 | 21 | | 1850 |
| | Virginia | 191 | rA7 | | 11 | 21 | | 1782 |
| | War Department | 160T | sm6 | | 11 | 21 | | 1835 |
| | Warning | 213B | fL6 | b.p. | 2 | 15 | | 1869 |

| | tune name | page | mode | b.p. | low | high | fuge | year |
|--|-------------------------------------|------|------|------|-----|------|------|------|
| | Warrenton | 145T | fL6 | b.p. | 11 | 21 | | 1835 |
| | Wayfaring Stranger | 457 | rD6 | b.p. | 7 | 21 | | 1935 |
| | We'll Soon Be There | 097 | fI5 | | 11 | 15 | | 1859 |
| | Weary Pilgrim | 326 | sD6 | | 7 | 22 | | 1850 |
| | Weary Souls, The | 072T | fI5 | | 11 | 23 | | 1844 |
| | Webster | 031B | fL6 | b.p. | 11 | 21 | | 1835 |
| | Weeping Mary | 408 | fL6 | | 3 | 13 | | 1859 |
| | Weeping Pilgrim | 417 | dM5 | | 11 | 21 | | 1859 |
| | Weeping Savior (First) | 033T | rD6 | | 7 | 21 | | 1844 |
| | Weeping Savior (Second) | 310 | dI7 | | 7 | 21 | | 1869 |
| | Weeping Sinners | 108T | fI5 | | 5 | 15 | | 1868 |
| | Wells | 028B | dI7 | | 11 | 21 | | 1724 |
| | Westford | 280 | fI7 | | 5 | 16 | | 1785 |
| | When I Am Gone | 339 | fI6 | | 5 | 16 | | 1850 |
| | Where Ceaseless Ages Roll | 505 | sD6 | | 5 | 15 | fuge | 1959 |
| | Where There's No Trouble and Sorrow | 465 | fI7 | b.p. | 6 | 21 | | 1960 |
| | White | 288 | dM6 | | 5 | 16 | | 1856 |
| | Whitestown | 211 | sd7 | | 11 | 22 | fuge | 1800 |
| | Windham | 038B | rA7 | | 11 | 21 | | 1785 |
| | Winter | 038T | fI7 | | 7 | 21 | | 1785 |
| | Wondrous Cross | 447 | rA7 | | 11 | 21 | fuge | 1932 |
| | Wondrous Love | 159 | sm6 | | 7 | 21 | | 1840 |
| | Wood Street | 504 | rA6 | | 11 | 21 | fuge | 1986 |
| | Wootten | 548 | fI6 | | 11 | 21 | | 1976 |
| | Worcester | 195 | fI7 | | 11 | 22 | fuge | 1778 |
| | World Unknown | 428 | rA7 | | 7 | 21 | fuge | 1859 |
| | | | | | | | | |
| | Ye Heedless Ones | 522 | rA7 | | 7 | 21 | fuge | 1959 |
| | Youth will soon be Gone | 404 | fI6 | | 11 | 21 | | 1859 |
| | | | | | | | | |
| | Zion | 564 | rA7 | | 11 | 23 | fuge | 1959 |

A Modal Index

of *The Sacred Harp* (1991)

NB: Only the tenor line of fugging tunes is analyzed in this study, whether or not it constitutes a complete melody. Also, accidentals were not regarded in the determination of mode, except when they apply to the majority of a given note within a melody.

mode : The system of modal description used in this study is described in the *Introduction*

b.p. : = basically pentatonic; in this study, indicates a single occurrence of one or both semitones

low and **high** : indicates the lower and upper limits of the melody's range;
the numbers used are explained in the *Range Index*

fuge : indicates that the tune is fugging, i.e. contains a contrapuntal section,
often the second half, and usually of voices entering in succession

page : the page number in *The Sacred Harp* (1991 edition)

B following a page number indicates bottom of page

T following a page number indicates top of page

tune name : that used in *The Sacred Harp* (1991 edition)

Tunes having the same name are distinguished in this manner:

variants of the same tune are indicated by capital letters in parentheses (A), (B) etc.;
the term here indicates any difference in the variable characteristics examined in this study

different tunes with the same name are indicated by numbers in parentheses (1), (2) etc.,
and tunes sharing both qualities are indicated by letters and numbers (1A), (1B) etc.

other : unusual characteristics, mostly a final on other than the tonic

Following is a key to the possible solmizations of the modes; on the right
is the number of times each occurs in *The Sacred Harp* (1991 edition).
Press each mode to locate its section in this Index.

Key to the Modes with their Solmizations

| | | | |
|-----------------------|-----|--|-----|
| hexatonic Lydian | fL6 | f s l d r m f' | 53 |
| pentatonic Ionian | fI5 | f s l d r f' | 66 |
| hexatonic Ionian | fI6 | f s l t _b d r f' | 76 |
| hexatonic Ionian | dI6 | d r m f s l d' | 9 |
| heptatonic Ionian | fI7 | f s l t _b d r m f' | 159 |
| heptatonic Ionian | dI7 | d r m f s l t d' | 22 |
| pentatonic Mixolydian | dM5 | d r f s l d' | 6 |
| hexatonic Mixolydian | dM6 | d r f s l t _b d' | 4 |
| hexatonic mixolydian | sm6 | s l d r m _b f s' | 4 |
| heptatonic Mixolydian | dM7 | d r m f s l t _b d' | 2 |
| pentatonic Dorian | sD5 | s l d r f s' | 1 |
| hexatonic Dorian | sD6 | s l t _b d r f s' | 20 |
| hexatonic Dorian | rD6 | r m f s l d r' | 30 |
| heptatonic dorian | sd7 | s l t _b d r m _b f s' | 17 |
| pentatonic Aeolian | rA5 | r f s l d r' | 9 |
| hexatonic Aeolian | rA6 | r f s t _b d r' | 9 |
| hexatonic Aeolian | lA6 | l d r m f s l' | 1 |
| heptatonic Aeolian | rA7 | r m f s l t _b d r' | 63 |
| pentatonic Phrygian | lP5 | l d r f s l' | 1 |
| heptatonic Phrygian | lP7 | l t _b d r m f s l' | 2 |

total = 554

Summary of Modal Data

| | | | | | |
|---------|-------|---------|-------|---------|-------|
| f = 354 | 63.9% | L = 53 | 9.6% | 5 = 83 | 15.0% |
| d = 43 | 7.8% | I = 332 | 59.9% | 6 = 206 | 37.2% |
| s = 42 | 7.6% | M = 16 | 2.9% | 7 = 265 | 47.8% |
| r = 111 | 20.0% | D = 68 | 12.3% | | |
| l = 4 | .7% | A = 82 | 14.8% | | |
| | | P = 3 | .5% | | |

| mode | b.p. | low | high | fuge | page | tune name | other |
|------|------|-----|------|------|------|--------------------------|-------------|
| fL6 | | 6 | 21 | | 033B | Abbeville | |
| fL6 | b.p. | 5 | 16 | | 285T | Arnold | |
| fL6 | | 3 | 15 | | 359 | Bride's Farewell, The | |
| fL6 | | 3 | 13 | | 163B | China | |
| fL6 | | 5 | 21 | | 314 | Cleburne | |
| fL6 | b.p. | 5 | 21 | | 141 | Complainer | |
| fL6 | b.p. | 5 | 15 | | 401 | Cuba | |
| fL6 | b.p. | 11 | 21 | | 398 | Dying Boy, The | |
| fL6 | b.p. | 5 | 15 | | 410T | Dying Californian, The | |
| fL6 | b.p. | 6 | 21 | | 083B | Dying Minister, The | |
| fL6 | | 6 | 21 | | 170 | Exhilaration | |
| fL6 | | 7 | 21 | | 462 | Faith and Hope | |
| fL6 | | 11 | 21 | fuge | 434 | Fillmore | final on 15 |
| fL6 | b.p. | 11 | 23 | | 093 | Frozen Heart | |
| fL6 | | 11 | 23 | | 158 | Funeral Thought | |
| fL6 | b.p. | 5 | 15 | | 425 | Golden Streets | |
| fL6 | b.p. | 11 | 21 | | 119 | Heaven's My Home | |
| fL6 | | 5 | 13 | | 077B | Holcombe | |
| fL6 | b.p. | 11 | 21 | | 345T | Jesus Is My Friend | |
| fL6 | | 5 | 15 | | 266 | Kingwood | |
| fL6 | | 11 | 21 | fuge | 112 | Last Words of Copernicus | |
| fL6 | b.p. | 5 | 13 | | 354T | Lebanon | |
| fL6 | | 5 | 15 | fuge | 040 | Lenox | |
| fL6 | b.p. | 11 | 21 | | 037B | Liverpool | |
| fL6 | b.p. | 11 | 23 | | 341 | Lone Pilgrim, The | final on 21 |
| fL6 | | 5 | 15 | | 235 | Long Sought Home | |
| fL6 | | 5 | 21 | | 090 | Look Out | |
| fL6 | | 5 | 21 | | 069T | Minister's Farewell | final on 21 |
| fL6 | | 11 | 21 | | 323T | Mullins | |
| fL6 | | 3 | 15 | | 064 | Nashville | |
| fL6 | b.p. | 5 | 15 | | 031T | Ninety-Third Psalm | |
| fL6 | | 11 | 21 | | 374 | Oh, Sing With Me! | |
| fL6 | | 5 | 22 | | 342 | Old-Fashioned Bible, The | |
| fL6 | | 11 | 21 | | 414 | Parting Friend | final on 21 |
| fL6 | | 5 | 13 | | 445 | Passing Away | |
| fL6 | | 3 | 13 | | 549 | Phillips Farewell | |
| fL6 | | 3 | 16 | | 058 | Pisgah | final on 21 |
| fL6 | | 11 | 21 | | 176T | Ragan | |
| fL6 | | 5 | 13 | | 418 | Rees | |
| fL6 | | 11 | 22 | | 271B | Restoration (Second) | |
| fL6 | | 11 | 23 | | 498 | Resurrection Day, The | |
| fL6 | | 6 | 21 | | 335 | Return Again | |

| mode | b.p. | low | high | fuge | page | | other |
|------|------|-----|------|------|------|------------------------------|-------|
| fL6 | | 11 | 23 | | 275B | Roll On | |
| fL6 | | 5 | 16 | | 035 | Saints Bound for Heaven, The | |
| fL6 | b.p. | 5 | 21 | | 338 | Sawyer's Exit | |
| fL6 | | 5 | 16 | | 512 | Spirit Shall Return, The | |
| fL6 | b.p. | 11 | 23 | | 400 | Struggle On | |
| fL6 | b.p. | 5 | 15 | fuge | 475 | Thankful Heart, A | |
| fL6 | | 5 | 16 | | 290 | Victoria | |
| fL6 | b.p. | 2 | 15 | | 213B | Warning | |
| fL6 | b.p. | 11 | 21 | | 145T | Warrenton | |
| fL6 | b.p. | 11 | 21 | | 031B | Webster | |
| fL6 | | 3 | 13 | | 408 | Weeping Mary | |
| fI5 | | 11 | 23 | | 499 | At Rest | |
| fI5 | | 5 | 16 | | 081T | Beach Spring | |
| fI5 | | 5 | 15 | | 072B | Bellevue | |
| fI5 | | 5 | 15 | | 176B | Blooming Youth | |
| fI5 | | 5 | 21 | | 092 | Burk | |
| fI5 | . | 11 | 15 | | 101T | Canaan's Land | |
| fI5 | | 5 | 16 | | 109 | Carnsville | |
| fI5 | | 3 | 15 | | 056T | Columbiana | |
| fI5 | | 6 | 21 | | 060 | Day of Worship | |
| fI5 | | 11 | 21 | | 516 | DeLong | |
| fI5 | | 3 | 15 | | 076B | Desire for Piety | |
| fI5 | | 5 | 13 | | 048T | Devotion | |
| fI5 | | 11 | 22 | | 088T | Done With the World | |
| fI5 | | 11 | 21 | | 037T | Ester | |
| fI5 | | 11 | 21 | | 570 | Farewell to All (Second) | |
| fI5 | | 11 | 23 | | 121 | Florence | |
| fI5 | | 5 | 21 | | 284 | Garden Hymn | |
| fI5 | | 11 | 23 | | 213T | Good Old Way, The | |
| fI5 | | 11 | 23 | | 034T | Gospel Pool, The | |
| fI5 | | 6 | 21 | | 289 | Greensborough | |
| fI5 | | 11 | 21 | | 354B | Happy Land | |
| fI5 | | 11 | 23 | | 403 | Heavenly Rest | |
| fI5 | | 11 | 23 | | 175 | Highlands of Heaven | |
| fI5 | | 5 | 15 | | 059 | Holy Manna | |
| fI5 | | 11 | 23 | | 075 | I Would See Jesus | |
| fI5 | | 11 | 23 | | 282 | I'm Going Home | |
| fI5 | | 11 | 23 | | 229 | Irwinton | |
| fI5 | | 11 | 21 | | 317 | Jackson | |
| fI5 | | 5 | 16 | | 331 | Jester | |
| fI5 | | 11 | 16 | | 111T | Journey Home | |

| mode | b.p. | low | high | fuge | page | tune name | other |
|------|------|-----|------|------|------|-----------------------|-------|
| fl5 | | 11 | 21 | | 426T | Kelley | |
| fl5 | | 11 | 23 | | 285B | Land of Rest | |
| fl5 | | 5 | 21 | | 337 | Mercy's Free | |
| fl5 | | 5 | 21 | | 204 | Mission | |
| fl5 | | 5 | 15 | | 482 | Mulberry Grove | |
| fl5 | | 6 | 23 | | 410B | Mutual Love | |
| fl5 | | 5 | 15 | | 045T | New Britain | |
| fl5 | | 5 | 21 | | 406 | New Harmony | |
| fl5 | | 5 | 21 | | 390 | New Prospect | |
| fl5 | | 11 | 21 | | 321 | Newnan | |
| fl5 | | 11 | 21 | | 138B | Ogletree | |
| fl5 | | 3 | 16 | | 491 | Oh, What Love | |
| fl5 | | 11 | 21 | | 079 | Old Ship of Zion, The | |
| fl5 | | 11 | 21 | | 062 | Parting Hand | |
| fl5 | | 11 | 23 | | 205 | Pleasant Hill | |
| fl5 | | 5 | 21 | | 162 | Plenary | |
| fl5 | | 5 | 21 | | 544 | Praise Him | |
| fl5 | | 11 | 21 | | 409 | Promised Day | |
| fl5 | | 5 | 16 | | 030B | Prospect | |
| fl5 | | 5 | 16 | | 298 | Providence | |
| fl5 | | 11 | 21 | | 153 | Resurrected | |
| fl5 | | 5 | 21 | | 294 | Rocky Road | |
| fl5 | | 11 | 21 | | 274B | Roll Jordan | |
| fl5 | | 11 | 21 | | 471 | Savior's Name, The | |
| fl5 | | 3 | 13 | | 039B | Sharpsburg | |
| fl5 | | 11 | 23 | | 152 | Shepherds Rejoice | |
| fl5 | | 11 | 23 | | 437 | Sidney | |
| fl5 | | 11 | 21 | | 381 | Sing On | |
| fl5 | | 11 | 21 | | 055 | Sister's Farewell | |
| fl5 | | 5 | 13 | | 166 | Still Better | |
| fl5 | | 11 | 15 | | 111B | To Die No More | |
| fl5 | | 11 | 15 | | 459 | Tolling Bell | |
| fl5 | | 6 | 21 | | 329 | Vain World Adieu | |
| fl5 | | 11 | 15 | | 097 | We'll Soon Be There | |
| fl5 | | 11 | 23 | | 072T | Weary Souls, The | |
| fl5 | | 5 | 15 | | 108T | Weeping Sinners | |
| fl6 | b.p. | 11 | 15 | | 138T | Adoration | |
| fl6 | | 5 | 15 | | 052T | Albion | |
| fl6 | | 11 | 21 | | 393 | Alexander | |
| fl6 | b.p. | 11 | 21 | | 493 | Amanda Ray | |
| fl6 | | 11 | 16 | | 073B | Arlington | |

| mode | b.p. | low | high | fuge | page | | other |
|------|------|-----|------|------|------|------------------------|-------------|
| fl6 | | 11 | 21 | | 494 | Big Creek | |
| fl6 | | 11 | 21 | | 420 | Bishop | |
| fl6 | | 5 | 16 | | 473 | Carmarthen | |
| fl6 | | 11 | 21 | fuge | 386 | Christ Our Song | |
| fl6 | | 5 | 21 | | 134 | Christian's Hope, The | |
| fl6 | | 5 | 21 | | 225B | Christmas Anthem | |
| fl6 | b.p. | 11 | 16 | | 081B | Cookham | |
| fl6 | | 11 | 21 | | 032T | Corinth | |
| fl6 | | 5 | 16 | | 063 | Coronation | |
| fl6 | | 11 | 21 | | 382 | Coston | |
| fl6 | | 11 | 21 | | 531 | Dura | |
| fl6 | b.p. | 5 | 21 | | 123T | Dying Christian, The | |
| fl6 | | 11 | 16 | | 236 | Easter Anthem | |
| fl6 | | 11 | 21 | fuge | 483 | Eternal Light | |
| fl6 | b.p. | 11 | 21 | | 348B | Fleeting Days | |
| fl6 | | 5 | 21 | | 389 | Fredericksburg | |
| fl6 | | 11 | 15 | fuge | 511 | Great Redeemer | |
| fl6 | | 5 | 16 | | 127 | Green Fields | |
| fl6 | | 11 | 15 | | 448B | Grieved Soul, The | |
| fl6 | b.p. | 5 | 15 | | 343 | Happy Home | |
| fl6 | | 5 | 16 | | 388 | Happy Sailor, The | |
| fl6 | | 11 | 15 | fuge | 371 | Heavenly Dove | |
| fl6 | b.p. | 11 | 21 | | 303 | Heavenly Land | |
| fl6 | | 11 | 15 | | 378T | Heavenly Port, The | |
| fl6 | b.p. | 5 | 22 | | 484 | Heavenly Union | |
| fl6 | b.p. | 11 | 21 | | 076T | Holiness | |
| fl6 | | 11 | 21 | | 541 | Home of the Blest | |
| fl6 | | 11 | 16 | | 568 | I Want to Go to Heaven | |
| fl6 | b.p. | 11 | 23 | | 045B | Imandra New | |
| fl6 | | 5 | 16 | | 131B | Invocation (First) | |
| fl6 | b.p. | 11 | 21 | | 105 | Jewett | |
| fl6 | | 5 | 16 | | 144 | Jubilee | |
| fl6 | | 11 | 16 | | 046 | Let Us Sing | |
| fl6 | | 5 | 15 | | 467 | Lisbon | |
| fl6 | | 11 | 21 | fuge | 558 | Living Streams | |
| fl6 | | 2 | 13 | | 477 | Lord, We Adore Thee | |
| fl6 | | 5 | 15 | | 104 | Lovely Story, The | |
| fl6 | | 6 | 14 | | 124 | Lover of the Lord | |
| fl6 | | 11 | 21 | | 405 | Marcellas, The | final on 15 |
| fl6 | | 11 | 16 | | 452 | Martin | |
| fl6 | | 11 | 16 | | 049B | Mear | |
| fl6 | | 11 | 21 | fuge | 470 | Mercy Seat, The | |

| mode | b.p. | low | high | fuge | page | tune name | other |
|------|------|-----|------|------|------|-------------------------|------------|
| fl6 | | 3 | 11 | | 394 | Messiah's Praise, The | final on 5 |
| fl6 | | 5 | 16 | fuge | 273 | Milford | |
| fl6 | | 11 | 23 | | 130 | Millennium | |
| fl6 | | 11 | 16 | fuge | 474 | Mount Desert | |
| fl6 | b.p. | 11 | 21 | | 088B | Mount Zion (Second) | |
| fl6 | | 5 | 21 | | 560 | My Home (Second) | |
| fl6 | b.p. | 11 | 21 | | 490 | My Shepherd Guides | |
| fl6 | b.p. | 11 | 21 | fuge | 316 | New Hope | |
| fl6 | | 11 | 15 | fuge | 036B | Ninety-Fifth | |
| fl6 | | 11 | 21 | | 295 | Odem (First) | |
| fl6 | b.p. | 5 | 15 | | 068B | Ortonville | |
| fl6 | b.p. | 11 | 21 | | 387 | Penick | |
| fl6 | | 5 | 15 | | 047T | Primrose | |
| fl6 | | 11 | 21 | | 043 | Primrose Hill | |
| fl6 | | 11 | 22 | fuge | 441 | Raymond | |
| fl6 | | 11 | 21 | | 480 | Redemption | |
| fl6 | b.p. | 5 | 16 | | 319 | Religion is a Fortune | |
| fl6 | b.p. | 11 | 15 | | 225T | Reynolds | |
| fl6 | | 11 | 21 | | 435 | Sacred Rest | |
| fl6 | b.p. | 5 | 15 | | 569B | Sacred Throne | |
| fl6 | | 11 | 16 | | 489 | Savior's Call, The | |
| fl6 | b.p. | 11 | 21 | | 080B | Service of the Lord | |
| fl6 | | 11 | 23 | fuge | 186 | Sherburne | |
| fl6 | | 5 | 16 | | 34B | St. Thomas | |
| fl6 | | 11 | 16 | | 145B | Sweet Affliction | |
| fl6 | | 11 | 21 | | 476 | Throne of Grace, The | |
| fl6 | | 5 | 16 | | 339 | When I Am Gone | |
| fl6 | | 11 | 21 | | 548 | Wootten | |
| fl6 | | 11 | 21 | | 404 | Youth will soon be Gone | |
| dI6 | | 5 | 16 | | 084 | Amsterdam | |
| dI6 | | 5 | 15 | | 098 | Dull Care | |
| dI6 | | 5 | 21 | | 449 | Fatherland | |
| dI6 | | 11 | 16 | | 070T | Gainsville | |
| dI6 | | 5 | 15 | | 565 | Hill of Zion, The | |
| dI6 | | 11 | 21 | | 143 | Pleyel's Hymn (First) | |
| dI6 | | 5 | 15 | fuge | 078 | Stafford | |
| dI6 | | 11 | 21 | | 087 | Sweet Canaan | |
| dI6 | | 11 | 23 | | 424 | Sweet Union | |
| fl7 | | 11 | 23 | | 178 | Africa | |
| fl7 | | 11 | 21 | fuge | 293 | Akers | |

| mode | b.p. | low | high | fuge | page | | other |
|------|------|-----|------|------|------|-------------------------|-------------|
| fl7 | | 5 | 15 | fuge | 472 | Akin | |
| fl7 | | 5 | 15 | | 122 | All Is Well | |
| fl7 | | 7 | 15 | fuge | 150 | Amity | |
| fl7 | | 5 | 21 | | 103 | Animation | |
| fl7 | | 11 | 23 | fuge | 553 | Anthem on the Beginning | final on 21 |
| fl7 | | 11 | 21 | | 488 | As We Go On | |
| fl7 | | 7 | 21 | fuge | 091 | Assurance | |
| fl7 | | 11 | 22 | fuge | 217 | Ballstown | |
| fl7 | | 5 | 16 | | 232 | Baptismal Anthem | |
| fl7 | | 11 | 23 | fuge | 269 | Bear Creek | |
| fl7 | | 11 | 21 | fuge | 292 | Behold the Savior | |
| fl7 | | 5 | 15 | | 486 | Beneficence | |
| fl7 | | 5 | 16 | fuge | 454 | Better Land, The | |
| fl7 | | 11 | 22 | fuge | 550 | Blissful Dawning | |
| fl7 | b.p. | 3 | 15 | | 100 | Bower of Prayer, The | |
| fl7 | | 6 | 14 | fuge | 276 | Bridgewater | |
| fl7 | | 11 | 21 | fuge | 468 | Bristol | |
| fl7 | | 11 | 21 | fuge | 422 | Burdette | |
| fl7 | | 11 | 24 | fuge | 120 | Chambers | final on 21 |
| fl7 | | 11 | 21 | | 502 | Charge to Keep, A | final on 21 |
| fl7 | | 11 | 21 | | 052B | Charlestown | |
| fl7 | | 11 | 23 | | 407 | Charlton | final on 21 |
| fl7 | | 11 | 21 | | 479 | Chester | |
| fl7 | b.p. | 11 | 23 | fuge | 432 | Cheves | |
| fl7 | | 6 | 21 | | 057 | Christian Soldier | |
| fl7 | | 11 | 21 | | 177 | Christian's Flight, The | |
| fl7 | b.p. | 11 | 21 | | 206 | Christian's Hope | |
| fl7 | | 5 | 15 | | 347 | Christian's Farewell | |
| fl7 | | 5 | 15 | | 313T | Concord | |
| fl7 | | 3 | 16 | | 270 | Confidence | |
| fl7 | | 5 | 15 | fuge | 297 | Conversion | |
| fl7 | | 5 | 15 | | 510 | Corley | |
| fl7 | | 11 | 22 | | 169 | Dartmouth | |
| fl7 | | 7 | 16 | | 263 | Doddridge | |
| fl7 | | 5 | 15 | | 415 | Easter Morn | |
| fl7 | | 11 | 21 | fuge | 200 | Edom | |
| fl7 | | 11 | 22 | | 139 | Elysian | |
| fl7 | | 11 | 23 | | 184 | Enfield | |
| fl7 | | 2 | 14 | | 157 | Essay | |
| fl7 | | 11 | 21 | fuge | 336 | Eternal Home | |
| fl7 | | 11 | 22 | fuge | 171 | Exhortation (First) | |
| fl7 | | 7 | 16 | | 333 | Family Circle | |

| mode | b.p. | low | high | fuge | page | tune name | other |
|------|------|-----|------|------|------|----------------------------|-------------|
| fl7 | | 7 | 16 | | 515 | Federal Street | |
| fl7 | | 5 | 16 | | 096 | Few Happy Matches | |
| fl7 | | 11 | 21 | fuge | 530 | Glad New Song, A | |
| fl7 | | 5 | 15 | fuge | 099 | Gospel Trumpet | |
| fl7 | | 5 | 16 | fuge | 198 | Green Street | |
| fl7 | | 11 | 23 | | 301 | Greenland | |
| fl7 | | 5 | 16 | fuge | 538 | Hampton | |
| fl7 | | 5 | 21 | fuge | 172 | Harmony | |
| fl7 | | 11 | 21 | fuge | 573 | Harpeth Valley | |
| fl7 | | 11 | 21 | fuge | 466 | Haynes Creek | |
| fl7 | | 11 | 22 | | 518 | Heavenly Anthem | final on 21 |
| fl7 | | 3 | 14 | | 566 | Hebron | |
| fl7 | | 7 | 23 | | 041 | Home in Heaven | |
| fl7 | | 5 | 16 | | 373 | Homeward Bound | |
| fl7 | | 3 | 13 | | 050B | Humility | |
| fl7 | | 5 | 16 | fuge | 193 | Huntington | |
| fl7 | | 11 | 21 | | 446 | Infinite Day | final on 21 |
| fl7 | | 11 | 24 | fuge | 327 | Invitation | final on 21 |
| fl7 | | 5 | 15 | | 492 | Invocation (Second) | |
| fl7 | | 5 | 16 | fuge | 551 | Jacob's Vision | |
| fl7 | | 11 | 21 | fuge | 426B | Jasper | |
| fl7 | | 11 | 23 | | 156 | Jesus Rose | final on 21 |
| fl7 | | 11 | 21 | fuge | 439 | Jordan (Second) | |
| fl7 | | 5 | 15 | | 513 | Joyful | |
| fl7 | | 3 | 13 | | 147B | Laban | |
| fl7 | | 7 | 21 | | 572 | Lamb of God, The | |
| fl7 | | 11 | 21 | fuge | 380 | Lawrenceburg | |
| fl7 | | 11 | 22 | fuge | 137 | Liberty | |
| fl7 | | 5 | 15 | | 030T | Love Divine | |
| fl7 | | 5 | 15 | | 413 | Loved Ones, The | |
| fl7 | | 11 | 21 | | 291 | Majesty | |
| fl7 | b.p. | 11 | 21 | | 322 | Man's Redemption | |
| fl7 | | 11 | 21 | fuge | 392 | Manchester | |
| fl7 | | 5 | 15 | fuge | 228 | Marlborough | |
| fl7 | | 11 | 21 | | 438 | Marriage in the Skies, The | |
| fl7 | | 11 | 21 | fuge | 517 | Mars Hill | final on 21 |
| fl7 | | 11 | 21 | fuge | 353 | McGraw | |
| fl7 | | 3 | 15 | fuge | 189 | Montgomery | |
| fl7 | | 7 | 23 | fuge | 304 | Morgan | |
| fl7 | | 11 | 21 | fuge | 436 | Morning Sun | |
| fl7 | | 11 | 22 | fuge | 218 | Mount Pleasant | |
| fl7 | | 11 | 25 | fuge | 220 | Mount Zion (First) | final on 21 |

| mode | b.p. | low | high | fuge | page | | other |
|------|------|-----|------|------|------|-------------------------|-------------|
| fl7 | | 5 | 21 | | 358 | Murillo's Lesson | |
| fl7 | | 5 | 14 | fuge | 546 | My Brightest Days | |
| fl7 | | 11 | 21 | fuge | 527 | My Life and Breath | |
| fl7 | | 11 | 21 | fuge | 478 | My Rising Sun | |
| fl7 | | 5 | 15 | | 497 | Natick | |
| fl7 | | 5 | 16 | | 350 | Nativity | |
| fl7 | | 11 | 22 | fuge | 485 | New Agatite | |
| fl7 | | 11 | 21 | fuge | 395 | New Bethel | |
| fl7 | | 11 | 21 | fuge | 534 | New Georgia | |
| fl7 | | 3 | 16 | | 412 | New Hosanna | |
| fl7 | | 11 | 21 | fuge | 299 | New Jerusalem | |
| fl7 | | 11 | 24 | fuge | 202 | New Lebanon | |
| fl7 | | 3 | 15 | | 182 | Newburgh | |
| fl7 | | 5 | 15 | | 540 | Nidrah | |
| fl7 | | 3 | 15 | fuge | 155 | Northfield | |
| fl7 | | 5 | 16 | fuge | 362 | Norwich | |
| fl7 | | 2 | 13 | | 334 | O Come Away | |
| fl7 | | 11 | 22 | | 501 | O'Leary | |
| fl7 | | 11 | 21 | fuge | 222 | Ocean | |
| fl7 | | 5 | 21 | | 227 | Ode of Life's Journey | |
| fl7 | | 11 | 23 | | 242 | Ode On Science | |
| fl7 | | 11 | 21 | fuge | 340 | Odem (Second) | |
| fl7 | | 5 | 15 | | 049T | Old Hundred | |
| fl7 | | 5 | 21 | | 135 | Olney | |
| fl7 | | 11 | 21 | | 463 | Our Humble Faith | |
| fl7 | | 5 | 16 | fuge | 306 | Oxford | |
| fl7 | | 11 | 23 | fuge | 384 | Panting for Heaven | final on 21 |
| fl7 | | 11 | 21 | | 521 | Parting Friends (Third) | |
| fl7 | | 11 | 22 | fuge | 532 | Peace and Joy | final on 21 |
| fl7 | | 5 | 15 | | 571 | Penitence | |
| fl7 | | 11 | 25 | | 174 | Petersburg | final on 21 |
| fl7 | | 11 | 21 | | 185 | Pilgrim's Farewell | |
| fl7 | | 5 | 14 | fuge | 351 | Pittsford | |
| fl7 | | 11 | 22 | fuge | 556 | Portland | |
| fl7 | | 5 | 15 | | 223 | Portuguese Hymn | |
| fl7 | | 11 | 21 | | 167 | Pray, Brethren, Pray | |
| fl7 | b.p. | 11 | 21 | fuge | 318 | Present Joys | |
| fl7 | | 11 | 22 | fuge | 187 | Protection (1) | |
| fl7 | | 11 | 22 | | 402 | Protection (Second) | final on 21 |
| fl7 | | 3 | 14 | fuge | 344 | Rainbow | |
| fl7 | | 3 | 13 | | 154 | Rest for the Weary | |
| fl7 | | 5 | 16 | | 234 | Reverential Anthem | |

| mode | b.p. | low | high | fuge | page | tune name | other |
|------|------|-----|------|------|------|-------------------------------------|-------------|
| f17 | | 5 | 15 | | 496 | Rock That Is Higher Than I, The | |
| f17 | | 11 | 21 | fuge | 283 | Sabbath Morning | |
| f17 | | 11 | 21 | | 456 | Sacred Mount | |
| f17 | | 5 | 15 | fuge | 460 | Sardis | |
| f17 | | 11 | 22 | fuge | 192 | Schenectady | final on 21 |
| f17 | | 5 | 16 | | 369 | Send a Blessing | |
| f17 | | 3 | 13 | | 507 | Sermon on the Mount | |
| f17 | | 5 | 15 | fuge | 212 | Sharon | |
| f17 | | 11 | 21 | fuge | 279 | Shepherd's Flock, The | |
| f17 | | 11 | 22 | fuge | 464 | Sheppard | |
| f17 | | 5 | 15 | fuge | 528 | Showers of Blessings | |
| f17 | | 11 | 24 | | 311 | Silver Street | final on 21 |
| f17 | | 7 | 16 | | 323B | Soft Music | |
| f17 | | 11 | 21 | | 325 | Soldier of the Cross | |
| f17 | | 11 | 22 | fuge | 391 | Sounding Joy | |
| f17 | | 11 | 23 | fuge | 365 | Southwell | |
| f17 | | 5 | 21 | | 188 | Spring | |
| f17 | | 5 | 21 | | 368 | Stony Point | |
| f17 | | 11 | 24 | fuge | 352 | Swanton | |
| f17 | | 11 | 21 | | 061 | Sweet Rivers | |
| f17 | | 5 | 21 | | 140 | Sweet Solitude | |
| f17 | | 11 | 22 | | 151 | Symphony | final on 21 |
| f17 | | 11 | 23 | fuge | 543 | Thou Art God | final on 21 |
| f17 | | 6 | 16 | | 231 | Thou Art Passing Away | |
| f17 | | 11 | 21 | fuge | 208 | Traveling On | |
| f17 | | 3 | 14 | | 149 | Trumpet, The | |
| f17 | | 11 | 21 | | 524 | Twenty-third Psalm, The | final on 21 |
| f17 | | 5 | 16 | | 280 | Westford | |
| f17 | b.p. | 6 | 21 | | 465 | Where There's No Trouble and Sorrow | |
| f17 | | 7 | 21 | | 038T | Winter | |
| f17 | | 11 | 22 | fuge | 195 | Worcester | |
| d17 | | 4 | 14 | | 054 | Blessed Lamb, The | |
| d17 | | 5 | 14 | | 287 | Cambridge | |
| d17 | | 5 | 15 | | 230 | Converting Grace | |
| d17 | | 5 | 15 | | 164 | Duane Street | |
| d17 | | 5 | 23 | | 450 | Elder | |
| d17 | | 11 | 21 | | 569T | Emmaus | |
| d17 | | 5 | 21 | fuge | 250 | Heavenly Vision | |
| d17 | | 5 | 16 | | 066 | Jordan (First) | |
| d17 | | 11 | 24 | | 309 | Living Lamb | |
| d17 | | 11 | 21 | | 503 | Lloyd | |

| mode | b.p. | low | high | fuge | page | | other |
|------|------|-----|------|------|------|--------------------------|-------------|
| dI7 | | 7 | 21 | | 361 | Loving Jesus | final on 21 |
| dI7 | | 11 | 22 | | 451 | Mary's Grief and Joy | |
| dI7 | | 5 | 16 | | 136 | Morality | |
| dI7 | | 11 | 22 | | 094 | Never Part | |
| dI7 | | 11 | 22 | fuge | 431 | New Bethany | |
| dI7 | | 5 | 15 | | 523 | Pleyel's Hymn (Second) | |
| dI7 | | 5 | 15 | | 113 | Prodigal Son, The | |
| dI7 | | 5 | 16 | | 254 | Rose of Sharon | |
| dI7 | | 5 | 21 | | 461 | Shining Star | |
| dI7 | | 11 | 21 | | 161 | Sweet Home | |
| dI7 | | 7 | 21 | | 310 | Weeping Savior (Second) | |
| dI7 | | 11 | 21 | | 028B | Wells | |
| dM5 | | 11 | 21 | | 089 | Church's Desolation, The | |
| dM5 | | 11 | 21 | | 073T | Cusseta | |
| dM5 | | 11 | 21 | | 129 | Heavenly Armor | |
| dM5 | | 11 | 21 | | 207 | Louisiana | |
| dM5 | | 11 | 22 | | 495 | Midnight Cry, The | |
| dM5 | | 11 | 21 | | 417 | Weeping Pilgrim | |
| dM6 | b.p. | 11 | 21 | | 179 | Christian Warfare, The | |
| dM6 | | 6 | 21 | | 044 | Converted Thief, The | |
| dM6 | b.p. | 11 | 21 | | 146 | Hallelujah | |
| dM6 | | 5 | 16 | | 288 | White | |
| sm6 | | 5 | 21 | | 074T | Enquirer, The | final on 21 |
| sm6 | | 7 | 16 | | 278B | Traveling Pilgrim | |
| sm6 | | 11 | 21 | | 160T | War Department | |
| sm6 | | 7 | 21 | | 159 | Wondrous Love | |
| dM7 | b.p. | 11 | 21 | | 082T | Bound for Canaan | |
| dM7 | | 6 | 14 | | 147T | Boylston | |
| sD5 | | 7 | 21 | | 056B | Villulia | |
| sD6 | | 5 | 17 | | 348T | Ainslie | |
| sD6 | | 7 | 13 | | 385T | Can I Leave You? | |
| sD6 | | 11 | 21 | | 448T | Consecration | |
| sD6 | | 7 | 15 | | 268 | David's Lamentation | |
| sD6 | | 5 | 17 | fuge | 272 | Exhortation (Second) | |
| sD6 | | 5 | 15 | | 029T | Fairfield | |
| sD6 | | 5 | 21 | | 458 | Friendship | |

| mode | b.p. | low | high | fuge | page | tune name | other |
|------|------|-----|------|------|------|---------------------------|-------------|
| sD6 | | 5 | 15 | | 567 | Great Day, The | |
| sD6 | | 7 | 21 | | 345B | I'm On My Journey Home | |
| sD6 | | 4 | 15 | | 148 | Jefferson | |
| sD6 | | 5 | 17 | fuge | 053 | Jerusalem | |
| rD6 | | 5 | 15 | | 074B | King of Peace | |
| sD6 | | 5 | 15 | | 275T | Loving-Kindness | |
| sD6 | | 5 | 15 | | 324 | North Port | |
| sD6 | | 11 | 21 | | 128 | Promised Land, The | |
| sD6 | b.p. | 7 | 23 | | 360 | Royal Band, The | |
| sD6 | | 7 | 15 | fuge | 107 | Russia | |
| sD6 | b.p. | 7 | 21 | | 065 | Sweet Prospect | |
| sD6 | | 7 | 22 | | 326 | Weary Pilgrim | |
| sD6 | | 5 | 15 | fuge | 505 | Where Ceaseless Ages Roll | |
| rD6 | | 5 | 17 | fuge | 036T | America | |
| rD6 | | 5 | 16 | | 355 | Anthem on the Saviour | mod. to fl7 |
| rD6 | | 7 | 21 | fuge | 430 | Arbacoochee | |
| rD6 | | 7 | 17 | | 271T | Arkansas | |
| rD6 | | 11 | 21 | | 027 | Bethel | |
| rD6 | | 4 | 15 | | 077T | Child of Grace, The | |
| rD6 | | 7 | 21 | fuge | 168 | Cowper | |
| rD6 | | 3 | 13 | fuge | 383 | Eternal Day | |
| rD6 | b.p. | 5 | 17 | | 069B | Farewell to All (First) | |
| rD6 | | 7 | 23 | | 385T | Fight On | final on 21 |
| rD6 | | 7 | 21 | fuge | 203 | Florida | |
| rD6 | | 11 | 21 | | 330T | Horton | |
| rD6 | | 7 | 21 | | 278T | Love Shall Never Die | |
| rD6 | | 11 | 21 | | 375 | Love the Lord | |
| rD6 | | 7 | 23 | fuge | 419 | Melancholy Day | |
| rD6 | | 7 | 17 | | 370 | Monroe | |
| rD6 | | 11 | 21 | | 085 | Morning Trumpet, The | |
| rD6 | | 5 | 17 | | 378B | Never Turn Back | |
| rD6 | b.p. | 7 | 21 | | 545 | Pilgrim's Way, The | final on 15 |
| rD6 | b.p. | 5 | 21 | | 328 | Praise God | |
| rD6 | | 11 | 21 | | 026 | Samaria | |
| rD6 | | 5 | 17 | | 312T | Sing to Me of Heaven! | |
| rD6 | | 11 | 21 | | 132 | Sinner's Friend | |
| rD6 | | 5 | 15 | | 118 | Stockwood | |
| rD6 | | 7 | 21 | | 539 | Supplication | |
| rD6 | b.p. | 11 | 23 | | 421 | Sweet Morning | |
| rD6 | | 3 | 14 | | 029B | Tribulation | |
| rD6 | | 11 | 23 | | 095 | Vernon | |

| mode | b.p. | low | high | fuge | page | | other |
|------|------|-----|------|------|------|-------------------------|------------------------|
| rD6 | b.p. | 7 | 21 | | 457 | Wayfaring Stranger | |
| rD6 | | 7 | 21 | | 033T | Weeping Savior (First) | |
| sd7 | | 5 | 16 | fuge | 300 | Calvary | |
| sd7 | | 3 | 15 | | 240 | Christian Song | mod. to fl7 |
| sd7 | | 7 | 21 | | 429 | Christian's Delight | |
| sd7 | | 5 | 21 | | 245 | Claremont | |
| sd7 | | 5 | 17 | | 123B | Cross of Christ | |
| sd7 | | 7 | 21 | | 082B | Edgefield | |
| sd7 | | 5 | 17 | fuge | 260 | Farewell Anthem | |
| sd7 | | 5 | 15 | | 071 | Leander | |
| sd7 | | 7 | 21 | | 210 | Lena | |
| sd7 | | 11 | 25 | fuge | 442 | New Jordan | final on 21 |
| sd7 | | 11 | 21 | | 173 | Phoebus | |
| sd7 | | 7 | 21 | fuge | 214 | Repentance | |
| sd7 | | 7 | 21 | | 114 | Saint's Delight, The | |
| sd7 | | 3 | 15 | | 068T | Salem | |
| sd7 | | 11 | 16 | | 080T | Shouting Song | no 7 |
| sd7 | | 7 | 22 | | 332 | Sons of Sorrow | |
| sd7 | | 11 | 22 | fuge | 211 | Whitestown | |
| rA5 | | 11 | 21 | | 067 | Columbus | |
| rA5 | | 7 | 21 | | 032B | Distress | |
| rA5 | | 7 | 21 | | 106 | Ecstasy | |
| rA5 | | 7 | 21 | | 274T | Golden Harp, The | |
| rA5 | | 7 | 17 | | 399B | Happy Christian | |
| rA5 | | 5 | 17 | | 376 | Help Me To Sing | |
| rA5 | | 5 | 17 | | 047B | Idumea | |
| rA5 | | 5 | 17 | | 312B | Restoration (First) | |
| rA5 | | 7 | 21 | | 070B | Save, Mighty Lord | |
| rA6 | b.p. | 11 | 21 | | 277 | Antioch | |
| rA6 | | 7 | 21 | | 039T | Detroit | |
| rA6 | b.p. | 7 | 21 | | 399T | Dying Friend, The | |
| rA6 | b.p. | 7 | 21 | | 101B | Holy City | |
| rA6 | b.p. | 7 | 21 | | 131T | Messiah | |
| rA6 | | 7 | 21 | | 267 | Parting Friends (First) | |
| rA6 | | 7 | 21 | | 201 | Pilgrim | |
| rA6 | b.p. | 7 | 17 | | 108B | Traveler, The | |
| rA6 | | 11 | 21 | fuge | 504 | Wood Street | raised 6 th |
| lA6 | b.p. | 6 | 16 | | 133 | Hebrew Children | |

| mode | b.p. | low | high | fuge | page | tune name | other |
|------|------|-----|------|------|------|-------------------------------|--------------|
| rA7 | | 11 | 23 | fuge | 196 | Alabama | |
| rA7 | | 3 | 15 | fuge | 444 | All Saints New | |
| rA7 | | 11 | 25 | | 346 | American Star, The | |
| rA7 | | 7 | 21 | | 506 | Ark, The | |
| rA7 | | 11 | 17 | | 028T | Aylesbury | |
| rA7 | | 2 | 13 | | 126 | Babel's Streams | |
| rA7 | | 11 | 22 | | 117 | Babylon Is Fallen | |
| rA7 | | 11 | 21 | | 416 | Christian's Nightly Song, The | |
| rA7 | | 7 | 22 | | 042 | Clamanda | |
| rA7 | | 11 | 16 | | 313B | Cobb | |
| rA7 | | 11 | 21 | | 367 | Consolation | |
| rA7 | | 7 | 23 | fuge | 349 | Cross for Me, A | |
| rA7 | | 11 | 23 | fuge | 216 | Delight | |
| rA7 | | 11 | 23 | | 115 | Edmonds | |
| rA7 | | 7 | 23 | fuge | 377 | Eternal Praise | final on 21 |
| rA7 | | 7 | 21 | fuge | 209 | Evening Shade | |
| rA7 | | 11 | 23 | fuge | 181 | Exit | final on 21 |
| rA7 | | 3 | 15 | | 125 | Expression | |
| rA7 | | 5 | 21 | | 165 | Family Bible | |
| rA7 | | 11 | 21 | | 330B | Fellowship | |
| rA7 | | 11 | 21 | fuge | 397 | Fountain, The | |
| rA7 | | 7 | 21 | | 102 | Fulfilment | |
| rA7 | | 11 | 21 | | 320 | Funeral Anthem | |
| rA7 | | 11 | 23 | fuge | 197 | Georgia | |
| rA7 | b.p. | 11 | 21 | fuge | 423 | Grantville | |
| rA7 | | 11 | 23 | | 547 | Granville | |
| rA7 | | 11 | 22 | fuge | 183 | Greenwich | |
| rA7 | | 11 | 21 | fuge | 286 | Heavenly Home | |
| rA7 | | 11 | 21 | fuge | 453 | Holly Springs | tends to sd7 |
| rA7 | | 5 | 17 | fuge | 542 | I'll Seek His Blessings | |
| rA7 | | 5 | 17 | fuge | 315 | Immensity | |
| rA7 | | 11 | 22 | | 048B | Kedron | |
| rA7 | | 11 | 21 | | 500 | Living Hope | |
| rA7 | | 11 | 23 | fuge | 302 | Logan | |
| rA7 | | 5 | 16 | fuge | 433 | McKay | |
| rA7 | | 11 | 21 | fuge | 163T | Morning | |
| rA7 | | 11 | 21 | fuge | 411 | Morning Prayer | |
| rA7 | | 11 | 21 | | 050T | Mortality | |
| rA7 | | 11 | 23 | fuge | 110 | Mount Vernon | |
| rA7 | | 11 | 23 | | 051 | My Home (First) | |
| rA7 | | 11 | 23 | | 215 | New Topia | final on 21 |
| rA7 | | 11 | 22 | fuge | 440 | North Salem | |

| mode | b.p. | low | high | fuge | page | | other |
|------|------|-----|------|------|------|--------------------------|-------------|
| rA7 | | 11 | 21 | fuge | 396 | Notes Almost Divine | |
| rA7 | | 11 | 23 | fuge | 481 | Novakoski | |
| rA7 | | 3 | 13 | | 086 | Poland | |
| rA7 | | 7 | 23 | fuge | 372 | Rockport | |
| rA7 | | 2 | 13 | | 296 | Sardinia | |
| rA7 | | 11 | 21 | fuge | 224 | Save, Lord, or We Perish | |
| rA7 | | 4 | 13 | fuge | 455 | Soar Away | |
| rA7 | | 11 | 21 | | 487 | Soldier's Delight | |
| rA7 | | 7 | 21 | | 379 | Span of Life | |
| rA7 | | 11 | 21 | fuge | 142 | Stratfield | |
| rA7 | | 7 | 23 | fuge | 536 | Sweet Majesty | |
| rA7 | | 11 | 23 | | 160B | Turn, Sinner, Turn | final on 21 |
| rA7 | | 4 | 16 | | 116 | Union | |
| rA7 | | 5 | 15 | | 083T | Vale of Sorrow | |
| rA7 | | 11 | 23 | | 180 | Vermont | |
| rA7 | | 11 | 21 | | 191 | Virginia | |
| rA7 | | 11 | 21 | | 038B | Windham | |
| rA7 | | 11 | 21 | fuge | 447 | Wondrous Cross | |
| rA7 | | 7 | 21 | fuge | 428 | World Unknown | |
| rA7 | | 7 | 21 | fuge | 522 | Ye Heedless Ones | |
| rA7 | | 11 | 23 | fuge | 564 | Zion | |
| | | | | | | | |
| IP5 | | 3 | 14 | | 535 | Shawmut | |
| | | | | | | | |
| IP7 | | 6 | 16 | fuge | 562 | Infinite Delight | |
| IP7 | | 4 | 14 | | 308 | Parting Friends (Second) | final on 15 |

A Range Index of *The Sacred Harp* (1991)

How to symbolize the upper and lower limits of each range was carefully considered. The initials of the *doremi* scale (d, r ... t, octave of the tonic, D, R ... T, octave below the tonic, d', r' ... t'), (octave above the tonic), may seem the obvious choice, but have several drawbacks: the pentatonic base is often an infra-modal characteristic, and requires prudential judgment; also, the same range can be identified by more than one set of letters, making comparison difficult. Some melodic indices use sequential numbers to represent degrees of the chromatic scale; this seems unnecessarily complicated, as fasola modality is clearly diatonic (at least in its written form; the shading of semitones and other notes aurally conditioned by the harmonic series is outside the scope of this study). A modified numeric system was finally deemed the most useful: 11-17 (octave of the tonic), 1-7 (octave below the tonic) and 21-27 (octave above the tonic). Although unfamiliar, this system has obvious advantages, as it represents the degrees of the scale, regardless of the intervals they occupy.

As this *Range Index* may be of use in selecting tunes with particular characteristics, the melodies are listed by mode within each range.

The majority of melodies in the present study occupy one of the three general ranges defined by Bronson:

| | | |
|--------------|---------|----------------------------|
| authentic | (11 21) | 147 |
| plagal | (5 15) | 60 |
| mixed | (5 21) | 35 |
| <i>total</i> | | 242 (less than a majority) |

However, allowing a variance of one degree above or below the limits of these ranges shows the following:

| authentic | plagal | mixed |
|------------------|------------------|-----------------|
| 7 17 4 | 4 14 2 | 4 17 0 |
| 7 21 39 | 4 15 2 | 4 21 0 |
| 7 22 3 | 4 16 1 | 4 22 0 |
| 11 17 1 | 5 14 3 | 5 17 14 |
| 11 21 147 | 5 15 60 | 5 21 35 |
| 11 22 31 | 5 16 41 | 5 22 2 |
| <i>total</i> 225 | 6 14 3 | 6 17 0 |
| | 6 15 0 | 6 21 10 |
| | 6 16 3 | 6 22 0 |
| | <i>total</i> 115 | <i>total</i> 61 |

Thus broadly defined, these three ranges characterize 401, over 72% of the melodies.

No general correlation between range and mode was observed. One sub-group within the distribution of ranges, however, may be worthy of notice: nineteen melodies have an upper limit of 17. Their distribution follows:

| lower limit | mode | |
|-------------|---------|---------|
| 5 17 = 14 | sD6 = 3 | rA5 = 4 |
| 7 17 = 4 | rD6 = 6 | rA6 = 1 |
| 11 17 = 1 | sd7 = 2 | rA7 = 3 |

Fourteen prefer the pentatonic scale on *re*, and five on *sol*. Only five (all part of the *re* set) are arguably in the authentic range. Regardless of mode, the fourteen melodies 5 17 and the single tune 11 17 present an anomaly: the former can be construed as three conjunct fourths (e.g. *LA re sol do*), and the latter as two (*re sol do*), a configuration known to the ancient Greeks (and the Roman Boethius) as *synaphe*.

| low | high | mode | b.p. | fuge | page | tune name | |
|-----|------|------|------|------|------|-----------------------|--|
| 2 | 13 | f16 | | | 477 | Lord, We Adore Thee | |
| 2 | 13 | f17 | | | 334 | O Come Away | |
| 2 | 13 | rA7 | | | 126 | Babel's Streams | |
| 2 | 13 | rA7 | | | 296 | Sardinia | |
| 2 | 14 | f17 | | | 157 | Essay | |
| 2 | 15 | fL6 | b.p. | | 213B | Warning | |
| 3 | 11 | f16 | | | 394 | Messiah's Praise, The | |
| 3 | 13 | fL6 | | | 163B | China | |
| 3 | 13 | fL6 | | | 549 | Phillips Farewell | |
| 3 | 13 | fL6 | | | 408 | Weeping Mary | |
| 3 | 13 | f15 | | | 039B | Sharpsburg | |
| 3 | 13 | f17 | | | 050B | Humility | |
| 3 | 13 | f17 | | | 147B | Laban | |
| 3 | 13 | f17 | | | 154 | Rest for the Weary | |
| 3 | 13 | f17 | | | 507 | Sermon on the Mount | |
| 3 | 13 | rD6 | | fuge | 383 | Eternal Day | |
| 3 | 13 | rA7 | | | 086 | Poland | |
| 3 | 14 | f17 | | | 566 | Hebron | |
| 3 | 14 | f17 | | fuge | 344 | Rainbow | |
| 3 | 14 | f17 | | | 149 | Trumpet, The | |
| 3 | 14 | rD6 | | | 029B | Tribulation | |
| 3 | 14 | 1P5 | | | 535 | Shawmut | |
| 3 | 15 | fL6 | | | 359 | Bride's Farewell, The | |
| 3 | 15 | fL6 | | | 064 | Nashville | |
| 3 | 15 | f15 | | | 056T | Columbiana | |
| 3 | 15 | f15 | | | 076B | Desire for Piety | |
| 3 | 15 | f17 | b.p. | | 100 | Bower of Prayer, The | |
| 3 | 15 | f17 | | fuge | 189 | Montgomery | |
| 3 | 15 | f17 | | | 182 | Newburgh | |
| 3 | 15 | f17 | | fuge | 155 | Northfield | |
| 3 | 15 | sd7 | | | 240 | Christian Song | |
| 3 | 15 | sd7 | | | 068T | Salem | |
| 3 | 15 | rA7 | | fuge | 444 | All Saints New | |
| 3 | 15 | rA7 | | | 125 | Expression | |
| 3 | 16 | fL6 | | | 058 | Pisgah | |

| Range Index, cont. | | | | | Fasola Modality : <i>The Sacred Harp</i> (1991), page 39 | | |
|--------------------|------|-----|------|------|--|--------------------------|-------|
| mode | b.p. | low | high | fuge | page | tune name | other |
| | | | | | | | |
| 3 | 16 | fI5 | | | 491 | Oh, What Love | |
| 3 | 16 | fI7 | | | 270 | Confidence | |
| 3 | 16 | fI7 | | | 412 | New Hosanna | |
| | | | | | | | |
| 4 | 13 | rA7 | | fuge | 455 | Soar Away | |
| | | | | | | | |
| 4 | 14 | dI7 | | | 054 | Blessed Lamb, The | |
| 4 | 14 | lP7 | | | 308 | Parting Friends (Second) | |
| | | | | | | | |
| 4 | 15 | sD6 | | | 148 | Jefferson | |
| 4 | 15 | rD6 | | | 077T | Child of Grace, The | |
| | | | | | | | |
| 4 | 16 | rA7 | | | 116 | Union | |
| | | | | | | | |
| 5 | 13 | fL6 | | | 077B | Holcombe | |
| 5 | 13 | fL6 | b.p. | | 354T | Lebanon | |
| 5 | 13 | fL6 | | | 445 | Passing Away | |
| 5 | 13 | fL6 | | | 418 | Rees | |
| 5 | 13 | fI5 | | | 048T | Devotion | |
| 5 | 13 | fI5 | | | 166 | Still Better | |
| | | | | | | | |
| 5 | 14 | fI7 | | fuge | 546 | My Brightest Days | |
| 5 | 14 | fI7 | | fuge | 351 | Pittsford | |
| 5 | 14 | dI7 | | | 287 | Cambridge | |
| | | | | | | | |
| 5 | 15 | fL6 | b.p. | | 401 | Cuba | |
| 5 | 15 | fL6 | b.p. | | 410T | Dying Californian, The | |
| 5 | 15 | fL6 | b.p. | | 425 | Golden Streets | |
| 5 | 15 | fL6 | | | 266 | Kingwood | |
| 5 | 15 | fL6 | | fuge | 040 | Lenox | |
| 5 | 15 | fL6 | | | 235 | Long Sought Home | |
| 5 | 15 | fL6 | b.p. | | 031T | Ninety-Third Psalm | |
| 5 | 15 | fL6 | b.p. | fuge | 475 | Thankful Heart, A | |
| 5 | 15 | fI5 | | | 072B | Bellevue | |
| 5 | 15 | fI5 | | | 176B | Blooming Youth | |
| 5 | 15 | fI5 | | | 059 | Holy Manna | |
| 5 | 15 | fI5 | | | 482 | Mulberry Grove | |
| 5 | 15 | fI5 | | | 045T | New Britain | |
| 5 | 15 | fI5 | | | 108T | Weeping Sinners | |
| 5 | 15 | fI6 | | | 052T | Albion | |
| 5 | 15 | fI6 | b.p. | | 343 | Happy Home | |
| 5 | 15 | fI6 | | | 467 | Lisbon | |

| low | high | mode | b.p. | fuge | page | tune name | |
|-----|------|------|------|------|------|---------------------------------|--|
| 5 | 15 | f16 | | | 104 | Lovely Story, The | |
| 5 | 15 | f16 | b.p. | | 068B | Ortonville | |
| 5 | 15 | f16 | | | 047T | Primrose | |
| 5 | 15 | f16 | b.p. | | 569B | Sacred Throne | |
| 5 | 15 | d16 | | | 098 | Dull Care | |
| 5 | 15 | d16 | | | 565 | Hill of Zion, The | |
| 5 | 15 | d16 | | fuge | 078 | Stafford | |
| 5 | 15 | f17 | | fuge | 472 | Akin | |
| 5 | 15 | f17 | | | 122 | All Is Well | |
| 5 | 15 | f17 | | | 486 | Beneficence | |
| 5 | 15 | f17 | | | 347 | Christian's Farewell | |
| 5 | 15 | f17 | | | 313T | Concord | |
| 5 | 15 | f17 | | fuge | 297 | Conversion | |
| 5 | 15 | f17 | | | 510 | Corley | |
| 5 | 15 | f17 | | | 415 | Easter Morn | |
| 5 | 15 | f17 | | fuge | 099 | Gospel Trumpet | |
| 5 | 15 | f17 | | | 492 | Invocation (Second) | |
| 5 | 15 | f17 | | | 513 | Joyful | |
| 5 | 15 | f17 | | | 030T | Love Divine | |
| 5 | 15 | f17 | | | 413 | Loved Ones, The | |
| 5 | 15 | f17 | | fuge | 228 | Marlborough | |
| 5 | 15 | f17 | | | 497 | Natick | |
| 5 | 15 | f17 | | | 540 | Nidrah | |
| 5 | 15 | f17 | | | 049T | Old Hundred | |
| 5 | 15 | f17 | | | 571 | Penitence | |
| 5 | 15 | f17 | | | 223 | Portuguese Hymn | |
| 5 | 15 | f17 | | | 496 | Rock That Is Higher Than I, The | |
| 5 | 15 | f17 | | fuge | 460 | Sardis | |
| 5 | 15 | f17 | | fuge | 212 | Sharon | |
| 5 | 15 | f17 | | fuge | 528 | Showers of Blessings | |
| 5 | 15 | d17 | | | 230 | Converting Grace | |
| 5 | 15 | d17 | | | 164 | Duane Street | |
| 5 | 15 | d17 | | | 523 | Pleyel's Hymn (Second) | |
| 5 | 15 | d17 | | | 113 | Prodigal Son, The | |
| 5 | 15 | sD6 | | | 029T | Fairfield | |
| 5 | 15 | sD6 | | | 567 | Great Day, The | |
| 5 | 15 | sD6 | | | 275T | Loving-Kindness | |
| 5 | 15 | sD6 | | | 324 | North Port | |
| 5 | 15 | sD6 | | fuge | 505 | Where Ceaseless Ages Roll | |
| 5 | 15 | sD6 | | | 074B | King of Peace | |
| 5 | 15 | rD6 | | | 118 | Stockwood | |
| 5 | 15 | sd7 | | | 071 | Leander | |

| Range Index, cont. | | | | | Fasola Modality : <i>The Sacred Harp</i> (1991), page 41 | | |
|--------------------|------|-----|------|------|--|------------------------------|-------|
| mode | b.p. | low | high | fuge | page | tune name | other |
| 5 | 15 | rA7 | | | 083T | Vale of Sorrow | |
| 5 | 16 | fL6 | b.p. | | 285T | Arnold | |
| 5 | 16 | fL6 | | | 035 | Saints Bound for Heaven, The | |
| 5 | 16 | fL6 | | | 512 | Spirit Shall Return, The | |
| 5 | 16 | fL6 | | | 290 | Victoria | |
| 5 | 16 | fI5 | | | 081T | Beach Spring | |
| 5 | 16 | fI5 | | | 109 | Carnsville | |
| 5 | 16 | fI5 | | | 331 | Jester | |
| 5 | 16 | fI5 | | | 030B | Prospect | |
| 5 | 16 | fI5 | | | 298 | Providence | |
| 5 | 16 | fI6 | | | 473 | Carmarthen | |
| 5 | 16 | fI6 | | | 063 | Coronation | |
| 5 | 16 | fI6 | | | 127 | Green Fields | |
| 5 | 16 | fI6 | | | 388 | Happy Sailor, The | |
| 5 | 16 | fI6 | | | 131B | Invocation (First) | |
| 5 | 16 | fI6 | | | 144 | Jubilee | |
| 5 | 16 | fI6 | | fuge | 273 | Milford | |
| 5 | 16 | fI6 | b.p. | | 319 | Religion is a Fortune | |
| 5 | 16 | fI6 | | | 34B | St. Thomas | |
| 5 | 16 | fI6 | | | 339 | When I Am Gone | |
| 5 | 16 | dI6 | | | 084 | Amsterdam | |
| 5 | 16 | fI7 | | | 232 | Baptismal Anthem | |
| 5 | 16 | fI7 | | fuge | 454 | Better Land, The | |
| 5 | 16 | fI7 | | | 096 | Few Happy Matches | |
| 5 | 16 | fI7 | | fuge | 198 | Green Street | |
| 5 | 16 | fI7 | | fuge | 538 | Hampton | |
| 5 | 16 | fI7 | | | 373 | Homeward Bound | |
| 5 | 16 | fI7 | | fuge | 193 | Huntington | |
| 5 | 16 | fI7 | | fuge | 551 | Jacob's Vision | |
| 5 | 16 | fI7 | | | 350 | Nativity | |
| 5 | 16 | fI7 | | fuge | 362 | Norwich | |
| 5 | 16 | fI7 | | fuge | 306 | Oxford | |
| 5 | 16 | fI7 | | | 234 | Reverential Anthem | |
| 5 | 16 | fI7 | | | 369 | Send a Blessing | |
| 5 | 16 | fI7 | | | 280 | Westford | |
| 5 | 16 | dI7 | | | 066 | Jordan (First) | |
| 5 | 16 | dI7 | | | 136 | Morality | |
| 5 | 16 | dI7 | | | 254 | Rose of Sharon | |
| 5 | 16 | dM6 | | | 288 | White | |
| 5 | 16 | rD6 | | | 355 | Anthem on the Saviour | |
| 5 | 16 | sd7 | | fuge | 300 | Calvary | |

| low | high | mode | b.p. | fuge | page | tune name | |
|-----|------|------|------|------|------|-------------------------|--|
| 5 | 16 | rA7 | | fuge | 433 | McKay | |
| 5 | 17 | sD6 | | | 348T | Ainslie | |
| 5 | 17 | sD6 | | fuge | 272 | Exhortation (Second) | |
| 5 | 17 | sD6 | | fuge | 053 | Jerusalem | |
| 5 | 17 | rD6 | | fuge | 036T | America | |
| 5 | 17 | rD6 | b.p. | | 069B | Farewell to All (First) | |
| 5 | 17 | rD6 | | | 378B | Never Turn Back | |
| 5 | 17 | rD6 | | | 312T | Sing to Me of Heaven! | |
| 5 | 17 | sd7 | | | 123B | Cross of Christ | |
| 5 | 17 | sd7 | | fuge | 260 | Farewell Anthem | |
| 5 | 17 | rA5 | | | 376 | Help Me To Sing | |
| 5 | 17 | rA5 | | | 047B | Idumea | |
| 5 | 17 | rA5 | | | 312B | Restoration (First) | |
| 5 | 17 | rA7 | | fuge | 542 | I'll Seek His Blessings | |
| 5 | 17 | rA7 | | fuge | 315 | Immensity | |
| 5 | 21 | fL6 | | | 314 | Cleburne | |
| 5 | 21 | fL6 | b.p. | | 141 | Complainer | |
| 5 | 21 | fL6 | | | 090 | Look Out | |
| 5 | 21 | fL6 | | | 069T | Minister's Farewell | |
| 5 | 21 | fL6 | b.p. | | 338 | Sawyer's Exit | |
| 5 | 21 | fI5 | | | 092 | Burk | |
| 5 | 21 | fI5 | | | 284 | Garden Hymn | |
| 5 | 21 | fI5 | | | 204 | Mission | |
| 5 | 21 | fI5 | | | 406 | New Harmony | |
| 5 | 21 | fI5 | | | 390 | New Prospect | |
| 5 | 21 | fI5 | | | 162 | Plenary | |
| 5 | 21 | fI5 | | | 544 | Praise Him | |
| 5 | 21 | fI5 | | | 294 | Rocky Road | |
| 5 | 21 | fI5 | | | 337 | Mercy's Free | |
| 5 | 21 | fI6 | | | 134 | Christian's Hope, The | |
| 5 | 21 | fI6 | | | 225B | Christmas Anthem | |
| 5 | 21 | fI6 | b.p. | | 123T | Dying Christian, The | |
| 5 | 21 | fI6 | | | 389 | Fredericksburg | |
| 5 | 21 | fI6 | | | 560 | My Home (Second) | |
| 5 | 21 | dI6 | | | 449 | Fatherland | |
| 5 | 21 | fI7 | | | 103 | Animation | |
| 5 | 21 | fI7 | | fuge | 172 | Harmony | |
| 5 | 21 | fI7 | | | 358 | Murillo's Lesson | |
| 5 | 21 | fI7 | | | 227 | Ode of Life's Journey | |
| 5 | 21 | fI7 | | | 135 | Olney | |

| Range Index, cont. | | | | | Fasola Modality : <i>The Sacred Harp</i> (1991), page 43 | | |
|--------------------|------|-----|------|------|--|-------------------------------------|-------|
| mode | b.p. | low | high | fuge | page | tune name | other |
| | | | | | | | |
| 5 | 21 | f17 | | | 188 | Spring | |
| 5 | 21 | f17 | | | 368 | Stony Point | |
| 5 | 21 | f17 | | | 140 | Sweet Solitude | |
| 5 | 21 | d17 | | fuge | 250 | Heavenly Vision | |
| 5 | 21 | d17 | | | 461 | Shining Star | |
| 5 | 21 | sm6 | | | 074T | Enquirer, The | |
| 5 | 21 | sD6 | | | 458 | Friendship | |
| 5 | 21 | rD6 | b.p. | | 328 | Praise God | |
| 5 | 21 | sd7 | | | 245 | Claremont | |
| 5 | 21 | rA7 | | | 165 | Family Bible | |
| | | | | | | | |
| 5 | 22 | fL6 | | | 342 | Old-Fashioned Bible, The | |
| 5 | 22 | f16 | b.p. | | 484 | Heavenly Union | |
| | | | | | | | |
| 5 | 23 | d17 | | | 450 | Elder | |
| | | | | | | | |
| 6 | 14 | f16 | | | 124 | Lover of the Lord | |
| 6 | 14 | f17 | | fuge | 276 | Bridgewater | |
| 6 | 14 | dM7 | | | 147T | Boylston | |
| | | | | | | | |
| 6 | 16 | f17 | | | 231 | Thou Art Passing Away | |
| 6 | 16 | 1A6 | b.p. | | 133 | Hebrew Children | |
| 6 | 16 | 1P7 | | fuge | 562 | Infinite Delight | |
| | | | | | | | |
| 6 | 21 | fL6 | | | 033B | Abbeville | |
| 6 | 21 | fL6 | b.p. | | 083B | Dying Minister, The | |
| 6 | 21 | fL6 | | | 170 | Exhilaration | |
| 6 | 21 | fL6 | | | 335 | Return Again | |
| 6 | 21 | f15 | | | 060 | Day of Worship | |
| 6 | 21 | f15 | | | 289 | Greensborough | |
| 6 | 21 | f15 | | | 329 | Vain World Adieu | |
| 6 | 21 | f17 | | | 057 | Christian Soldier | |
| 6 | 21 | f17 | b.p. | | 465 | Where There's No Trouble and Sorrow | |
| 6 | 21 | dM6 | | | 044 | Converted Thief, The | |
| | | | | | | | |
| 6 | 23 | f15 | | | 410B | Mutual Love | |
| | | | | | | | |
| 7 | 13 | sD6 | | | 385T | Can I Leave You? | |
| | | | | | | | |
| 7 | 15 | f17 | | fuge | 150 | Amity | |
| 7 | 15 | sD6 | | | 268 | David's Lamentation | |
| 7 | 15 | sD6 | | fuge | 107 | Russia | |

| low | high | mode | b.p. | fuge | page | tune name | |
|-----|------|------|------|------|------|-------------------------|--|
| | | | | | | | |
| 7 | 16 | f17 | | | 263 | Doddridge | |
| 7 | 16 | f17 | | | 333 | Family Circle | |
| 7 | 16 | f17 | | | 515 | Federal Street | |
| 7 | 16 | f17 | | | 323B | Soft Music | |
| 7 | 16 | sm6 | | | 278B | Traveling Pilgrim | |
| | | | | | | | |
| 7 | 17 | rD6 | | | 271T | Arkansas | |
| 7 | 17 | rD6 | | | 370 | Monroe | |
| 7 | 17 | rA5 | | | 399B | Happy Christian | |
| 7 | 17 | rA6 | b.p. | | 108B | Traveler, The | |
| | | | | | | | |
| 7 | 21 | fL6 | | | 462 | Faith and Hope | |
| 7 | 21 | f17 | | fuge | 091 | Assurance | |
| 7 | 21 | f17 | | | 572 | Lamb of God, The | |
| 7 | 21 | f17 | | | 038T | Winter | |
| 7 | 21 | d17 | | | 361 | Loving Jesus | |
| 7 | 21 | d17 | | | 310 | Weeping Savior (Second) | |
| 7 | 21 | sm6 | | | 159 | Wondrous Love | |
| 7 | 21 | sD5 | | | 056B | Villulia | |
| 7 | 21 | sD6 | | | 345B | I'm On My Journey Home | |
| 7 | 21 | sD6 | b.p. | | 065 | Sweet Prospect | |
| 7 | 21 | rD6 | | fuge | 430 | Arbacoochee | |
| 7 | 21 | rD6 | | fuge | 168 | Cowper | |
| 7 | 21 | rD6 | | fuge | 203 | Florida | |
| 7 | 21 | rD6 | | | 278T | Love Shall Never Die | |
| 7 | 21 | rD6 | b.p. | | 545 | Pilgrim's Way, The | |
| 7 | 21 | rD6 | | | 539 | Supplication | |
| 7 | 21 | rD6 | b.p. | | 457 | Wayfaring Stranger | |
| 7 | 21 | rD6 | | | 033T | Weeping Savior (First) | |
| 7 | 21 | sd7 | | | 429 | Christian's Delight | |
| 7 | 21 | sd7 | | | 082B | Edgefield | |
| 7 | 21 | sd7 | | | 210 | Lena | |
| 7 | 21 | sd7 | | fuge | 214 | Repentance | |
| 7 | 21 | sd7 | | | 114 | Saint's Delight, The | |
| 7 | 21 | rA5 | | | 032B | Distress | |
| 7 | 21 | rA5 | | | 106 | Ecstasy | |
| 7 | 21 | rA5 | | | 274T | Golden Harp, The | |
| 7 | 21 | rA5 | | | 070B | Save, Mighty Lord | |
| 7 | 21 | rA6 | | | 039T | Detroit | |
| 7 | 21 | rA6 | b.p. | | 399B | Dying Friend, The | |
| 7 | 21 | rA6 | b.p. | | 101B | Holy City | |
| 7 | 21 | rA6 | b.p. | | 131T | Messiah | |

| Range Index, cont. | | | | | Fasola Modality : <i>The Sacred Harp</i> (1991), page 45 | | |
|--------------------|------|-----|------|------|--|-------------------------|-------|
| mode | b.p. | low | high | fuge | page | tune name | other |
| | | | | | | | |
| 7 | 21 | rA6 | | | 267 | Parting Friends (First) | |
| 7 | 21 | rA6 | | | 201 | Pilgrim | |
| 7 | 21 | rA7 | | | 506 | Ark, The | |
| 7 | 21 | rA7 | | fuge | 209 | Evening Shade | |
| 7 | 21 | rA7 | | | 102 | Fulfilment | |
| 7 | 21 | rA7 | | | 379 | Span of Life | |
| 7 | 21 | rA7 | | fuge | 428 | World Unknown | |
| 7 | 21 | rA7 | | fuge | 522 | Ye Heedless Ones | |
| | | | | | | | |
| 7 | 22 | sD6 | | | 326 | Weary Pilgrim | |
| 7 | 22 | sd7 | | | t | Sons of Sorrow | |
| 7 | 22 | rA7 | | | 042 | Clamanda | |
| | | | | | | | |
| 7 | 23 | fI7 | | | 041 | Home in Heaven | |
| 7 | 23 | fI7 | | fuge | 304 | Morgan | |
| 7 | 23 | sD6 | b.p. | | 360 | Royal Band, The | |
| 7 | 23 | rD6 | | | 385T | Fight On | |
| 7 | 23 | rD6 | | fuge | 419 | Melancholy Day | |
| 7 | 23 | rA7 | | fuge | 349 | Cross for Me, A | |
| 7 | 23 | rA7 | | fuge | 377 | Eternal Praise | |
| 7 | 23 | rA7 | | fuge | 372 | Rockport | |
| 7 | 23 | rA7 | | fuge | 536 | Sweet Majesty | |
| | | | | | | | |
| 11 | 15 | fI5 | . | | 101T | Canaan's Land | |
| 11 | 15 | fI5 | | | 111B | To Die No More | |
| 11 | 15 | fI5 | | | 459 | Tolling Bell | |
| 11 | 15 | fI5 | | | 097 | We'll Soon Be There | |
| 11 | 15 | fI6 | b.p. | | 138T | Adoration | |
| 11 | 15 | fI6 | | fuge | 511 | Great Redeemer | |
| 11 | 15 | fI6 | | | 448B | Grieved Soul, The | |
| 11 | 15 | fI6 | | fuge | 371 | Heavenly Dove | |
| 11 | 15 | fI6 | | | 378T | Heavenly Port, The | |
| 11 | 15 | fI6 | | fuge | 036B | Ninety-Fifth | |
| 11 | 15 | fI6 | b.p. | | 225T | Reynolds | |
| | | | | | | | |
| 11 | 16 | fI5 | | | 111T | Journey Home | |
| 11 | 16 | fI6 | | | 073B | Arlington | |
| 11 | 16 | fI6 | b.p. | | 081B | Cookham | |
| 11 | 16 | fI6 | | | 236 | Easter Anthem | |
| 11 | 16 | fI6 | | | 568 | I Want to Go to Heaven | |
| 11 | 16 | fI6 | | | 046 | Let Us Sing | |
| 11 | 16 | fI6 | | | 452 | Martin | |

| low | high | mode | b.p. | fuge | page | tune name | |
|-----|------|------|------|------|------|--------------------------|--|
| | | | | | | | |
| 11 | 16 | f16 | | | 049B | Mear | |
| 11 | 16 | f16 | | fuge | 474 | Mount Desert | |
| 11 | 16 | f16 | | | 489 | Savior's Call, The | |
| 11 | 16 | f16 | | | 145B | Sweet Affliction | |
| 11 | 16 | d16 | | | 070T | Gainsville | |
| 11 | 16 | sd7 | | | 080T | Shouting Song | |
| 11 | 16 | rA7 | | | 313B | Cobb | |
| | | | | | | | |
| 11 | 17 | rA7 | | | 028T | Aylesbury | |
| | | | | | | | |
| 11 | 21 | fL6 | b.p. | | 398 | Dying Boy, The | |
| 11 | 21 | fL6 | | fuge | 434 | Fillmore | |
| 11 | 21 | fL6 | b.p. | | 119 | Heaven's My Home | |
| 11 | 21 | fL6 | b.p. | | 345T | Jesus Is My Friend | |
| 11 | 21 | fL6 | | fuge | 112 | Last Words of Copernicus | |
| 11 | 21 | fL6 | b.p. | | 037B | Liverpool | |
| 11 | 21 | fL6 | | | 323T | Mullins | |
| 11 | 21 | fL6 | | | 374 | Oh, Sing With Me! | |
| 11 | 21 | fL6 | | | 414 | Parting Friend | |
| 11 | 21 | fL6 | | | 176T | Ragan | |
| 11 | 21 | fL6 | b.p. | | 145T | Warrenton | |
| 11 | 21 | fL6 | b.p. | | 031B | Webster | |
| 11 | 21 | f15 | | | 516 | DeLong | |
| 11 | 21 | f15 | | | 037T | Ester | |
| 11 | 21 | f15 | | | 570 | Farewell to All (Second) | |
| 11 | 21 | f15 | | | 354B | Happy Land | |
| 11 | 21 | f15 | | | 317 | Jackson | |
| 11 | 21 | f15 | | | 426T | Kelley | |
| 11 | 21 | f15 | | | 321 | Newnan | |
| 11 | 21 | f15 | | | 138B | Ogletree | |
| 11 | 21 | f15 | | | 079 | Old Ship of Zion, The | |
| 11 | 21 | f15 | | | 062 | Parting Hand | |
| 11 | 21 | f15 | | | 409 | Promised Day | |
| 11 | 21 | f15 | | | 153 | Resurrected | |
| 11 | 21 | f15 | | | 274B | Roll Jordan | |
| 11 | 21 | f15 | | | 471 | Savior's Name, The | |
| 11 | 21 | f15 | | | 381 | Sing On | |
| 11 | 21 | f15 | | | 055 | Sister's Farewell | |
| 11 | 21 | f16 | | | 393 | Alexander | |
| 11 | 21 | f16 | b.p. | | 493 | Amanda Ray | |
| 11 | 21 | f16 | | | 494 | Big Creek | |
| 11 | 21 | f16 | | | 420 | Bishop | |

| mode | b.p. | low | high | fuge | page | tune name | other |
|------|------|-----|------|------|------|-------------------------|-------|
| | | | | | | | |
| 11 | 21 | f16 | | fuge | 386 | Christ Our Song | |
| 11 | 21 | f16 | | | 032T | Corinth | |
| 11 | 21 | f16 | | | 382 | Coston | |
| 11 | 21 | f16 | | | 531 | Dura | |
| 11 | 21 | f16 | | fuge | 483 | Eternal Light | |
| 11 | 21 | f16 | b.p. | | 348B | Fleeting Days | |
| 11 | 21 | f16 | b.p. | | 303 | Heavenly Land | |
| 11 | 21 | f16 | b.p. | | 076T | Holiness | |
| 11 | 21 | f16 | | | 541 | Home of the Blest | |
| 11 | 21 | f16 | b.p. | | 105 | Jewett | |
| 11 | 21 | f16 | | fuge | 558 | Living Streams | |
| 11 | 21 | f16 | | | 405 | Marcellas, The | |
| 11 | 21 | f16 | | fuge | 470 | Mercy Seat, The | |
| 11 | 21 | f16 | b.p. | | 088B | Mount Zion (Second) | |
| 11 | 21 | f16 | b.p. | | 490 | My Shepherd Guides | |
| 11 | 21 | f16 | b.p. | fuge | 316 | New Hope | |
| 11 | 21 | f16 | | | 295 | Odem (First) | |
| 11 | 21 | f16 | b.p. | | 387 | Penick | |
| 11 | 21 | f16 | | | 043 | Primrose Hill | |
| 11 | 21 | f16 | | | 480 | Redemption | |
| 11 | 21 | f16 | | | 435 | Sacred Rest | |
| 11 | 21 | f16 | b.p. | | 080B | Service of the Lord | |
| 11 | 21 | f16 | | | 476 | Throne of Grace, The | |
| 11 | 21 | f16 | | | 548 | Wootten | |
| 11 | 21 | f16 | | | 404 | Youth will soon be Gone | |
| 11 | 21 | d16 | | | 143 | Pleyel's Hymn (First) | |
| 11 | 21 | d16 | | | 087 | Sweet Canaan | |
| 11 | 21 | f17 | | fuge | 293 | Akers | |
| 11 | 21 | f17 | | | 488 | As We Go On | |
| 11 | 21 | f17 | | fuge | 292 | Behold the Savior | |
| 11 | 21 | f17 | | fuge | 468 | Bristol | |
| 11 | 21 | f17 | | fuge | 422 | Burdette | |
| 11 | 21 | f17 | | | 502 | Charge to Keep, A | |
| 11 | 21 | f17 | | | 052B | Charlestown | |
| 11 | 21 | f17 | | | 479 | Chester | |
| 11 | 21 | f17 | | | 177 | Christian's Flight, The | |
| 11 | 21 | f17 | b.p. | | 206 | Christian's Hope | |
| 11 | 21 | f17 | | fuge | 200 | Edom | |
| 11 | 21 | f17 | | fuge | 336 | Eternal Home | |
| 11 | 21 | f17 | | fuge | 530 | Glad New Song, A | |
| 11 | 21 | f17 | | fuge | 573 | Harpeth Valley | |
| 11 | 21 | f17 | | fuge | 466 | Haynes Creek | |

| low | high | mode | b.p. | fuge | page | tune name | |
|-----|------|------|------|------|------|----------------------------|--|
| 11 | 21 | f17 | | | 446 | Infinite Day | |
| | | | | fuge | 426B | Jasper | |
| 11 | 21 | f17 | | fuge | 439 | Jordan (Second) | |
| 11 | 21 | f17 | | fuge | 380 | Lawrenceburg | |
| 11 | 21 | f17 | | | 291 | Majesty | |
| 11 | 21 | f17 | b.p. | | 322 | Man's Redemption | |
| 11 | 21 | f17 | | fuge | 392 | Manchester | |
| 11 | 21 | f17 | | | 438 | Marriage in the Skies, The | |
| 11 | 21 | f17 | | fuge | 517 | Mars Hill | |
| 11 | 21 | f17 | | fuge | 353 | McGraw | |
| 11 | 21 | f17 | | fuge | 436 | Morning Sun | |
| 11 | 21 | f17 | | fuge | 527 | My Life and Breath | |
| 11 | 21 | f17 | | fuge | 478 | My Rising Sun | |
| 11 | 21 | f17 | | fuge | 395 | New Bethel | |
| 11 | 21 | f17 | | fuge | 534 | New Georgia | |
| 11 | 21 | f17 | | fuge | 299 | New Jerusalem | |
| 11 | 21 | f17 | | fuge | 222 | Ocean | |
| 11 | 21 | f17 | | fuge | 340 | Odem (Second) | |
| 11 | 21 | f17 | | | 463 | Our Humble Faith | |
| 11 | 21 | f17 | | | 521 | Parting Friends (Third) | |
| 11 | 21 | f17 | | | 185 | Pilgrim's Farewell | |
| 11 | 21 | f17 | | | 167 | Pray, Brethren, Pray | |
| 11 | 21 | f17 | b.p. | fuge | 318 | Present Joys | |
| 11 | 21 | f17 | | fuge | 283 | Sabbath Morning | |
| 11 | 21 | f17 | | | 456 | Sacred Mount | |
| 11 | 21 | f17 | | fuge | 279 | Shepherd's Flock, The | |
| 11 | 21 | f17 | | | 325 | Soldier of the Cross | |
| 11 | 21 | f17 | | | 061 | Sweet Rivers | |
| 11 | 21 | f17 | | fuge | 208 | Traveling On | |
| 11 | 21 | f17 | | | 524 | Twenty-third Psalm, The | |
| 11 | 21 | d17 | | | 569T | Emmaus | |
| 11 | 21 | d17 | | | 503 | Lloyd | |
| 11 | 21 | d17 | | | 161 | Sweet Home | |
| 11 | 21 | d17 | | | 028B | Wells | |
| 11 | 21 | dM5 | | | 089 | Church's Desolation, The | |
| 11 | 21 | dM5 | | | 073T | Cusseta | |
| 11 | 21 | dM5 | | | 129 | Heavenly Armor | |
| 11 | 21 | dM5 | | | 207 | Louisiana | |
| 11 | 21 | dM5 | | | 417 | Weeping Pilgrim | |
| 11 | 21 | dM6 | b.p. | | 179 | Christian Warfare, The | |
| 11 | 21 | dM6 | b.p. | | 146 | Hallelujah | |
| 11 | 21 | sm6 | | | 160T | War Department | |

| Range Index, cont. | | | | | Fasola Modality : <i>The Sacred Harp</i> (1991), page 49 | | |
|--------------------|------|-----|------|------|--|-------------------------------|-------|
| mode | b.p. | low | high | fuge | page | tune name | other |
| | | | | | | | |
| 11 | 21 | dM7 | b.p. | | 082T | Bound for Canaan | |
| 11 | 21 | sD6 | | | 448T | Consecration | |
| 11 | 21 | sD6 | | | 128 | Promised Land, The | |
| 11 | 21 | rD6 | | | 027 | Bethel | |
| 11 | 21 | rD6 | | | 330T | Horton | |
| 11 | 21 | rD6 | | | 375 | Love the Lord | |
| 11 | 21 | rD6 | | | 085 | Morning Trumpet, The | |
| 11 | 21 | rD6 | | | 026 | Samaria | |
| 11 | 21 | rD6 | | | 132 | Sinner's Friend | |
| 11 | 21 | sd7 | | | 173 | Phoebus | |
| 11 | 21 | rA5 | | | 067 | Columbus | |
| 11 | 21 | rA6 | b.p. | | 277 | Antioch | |
| 11 | 21 | rA6 | | fuge | 504 | Wood Street | |
| 11 | 21 | rA7 | | | 416 | Christian's Nightly Song, The | |
| 11 | 21 | rA7 | | | 367 | Consolation | |
| 11 | 21 | rA7 | | | 330B | Fellowship | |
| 11 | 21 | rA7 | | fuge | 397 | Fountain, The | |
| 11 | 21 | rA7 | | | 320 | Funeral Anthem | |
| 11 | 21 | rA7 | b.p. | fuge | 423 | Grantville | |
| 11 | 21 | rA7 | | fuge | 286 | Heavenly Home | |
| 11 | 21 | rA7 | | fuge | 453 | Holly Springs | |
| 11 | 21 | rA7 | | | 500 | Living Hope | |
| 11 | 21 | rA7 | | fuge | 163T | Morning | |
| 11 | 21 | rA7 | | fuge | 411 | Morning Prayer | |
| 11 | 21 | rA7 | | | 050T | Mortality | |
| 11 | 21 | rA7 | | fuge | 396 | Notes Almost Divine | |
| 11 | 21 | rA7 | | fuge | 224 | Save, Lord, or We Perish | |
| 11 | 21 | rA7 | | | 487 | Soldier's Delight | |
| 11 | 21 | rA7 | | fuge | 142 | Stratfield | |
| 11 | 21 | rA7 | | | 191 | Virginia | |
| 11 | 21 | rA7 | | | 038B | Windham | |
| 11 | 21 | rA7 | | fuge | 447 | Wondrous Cross | |
| | | | | | | | |
| 11 | 22 | fL6 | | | 271B | Restoration (Second) | |
| 11 | 22 | fI5 | | | 088T | Done With the World | |
| 11 | 22 | fI6 | | fuge | 441 | Raymond | |
| 11 | 22 | fI7 | | fuge | 217 | Ballstown | |
| 11 | 22 | fI7 | | fuge | 550 | Blissful Dawning | |
| 11 | 22 | fI7 | | | 169 | Dartmouth | |
| 11 | 22 | fI7 | | | 139 | Elysian | |
| 11 | 22 | fI7 | | fuge | 171 | Exhortation (First) | |
| 11 | 22 | fI7 | | | 518 | Heavenly Anthem | |

| low | high | mode | b.p. | fuge | page | tune name | |
|-----|------|------|------|------|------|-----------------------|--|
| | | | | | | | |
| 11 | 22 | f17 | | fuge | 137 | Liberty | |
| 11 | 22 | f17 | | fuge | 218 | Mount Pleasant | |
| 11 | 22 | f17 | | fuge | 485 | New Agatite | |
| 11 | 22 | f17 | | | 501 | O'Leary | |
| 11 | 22 | f17 | | fuge | 532 | Peace and Joy | |
| 11 | 22 | f17 | | fuge | 556 | Portland | |
| 11 | 22 | f17 | | fuge | 187 | Protection (1) | |
| 11 | 22 | f17 | | | 402 | Protection (Second) | |
| 11 | 22 | f17 | | fuge | 192 | Schenectady | |
| 11 | 22 | f17 | | fuge | 464 | Sheppard | |
| 11 | 22 | f17 | | fuge | 391 | Sounding Joy | |
| 11 | 22 | f17 | | | 151 | Symphony | |
| 11 | 22 | f17 | | fuge | 195 | Worcester | |
| 11 | 22 | d17 | | | 451 | Mary's Grief and Joy | |
| 11 | 22 | d17 | | | 094 | Never Part | |
| 11 | 22 | d17 | | fuge | 431 | New Bethany | |
| 11 | 22 | dM5 | | | 495 | Midnight Cry, The | |
| 11 | 22 | sd7 | | fuge | 211 | Whitestown | |
| 11 | 22 | rA7 | | | 117 | Babylon Is Fallen | |
| 11 | 22 | rA7 | | fuge | 183 | Greenwich | |
| 11 | 22 | rA7 | | | 048B | Kedron | |
| 11 | 22 | rA7 | | fuge | 440 | North Salem | |
| | | | | | | | |
| 11 | 23 | fL6 | b.p. | | 093 | Frozen Heart | |
| 11 | 23 | fL6 | | | 158 | Funeral Thought | |
| 11 | 23 | fL6 | b.p. | | 341 | Lone Pilgrim, The | |
| 11 | 23 | fL6 | | | 498 | Resurrection Day, The | |
| 11 | 23 | fL6 | | | 275B | Roll On | |
| 11 | 23 | fL6 | b.p. | | 400 | Struggle On | |
| 11 | 23 | f15 | | | 499 | At Rest | |
| 11 | 23 | f15 | | | 121 | Florence | |
| 11 | 23 | f15 | | | 213T | Good Old Way, The | |
| 11 | 23 | f15 | | | 034T | Gospel Pool, The | |
| 11 | 23 | f15 | | | 403 | Heavenly Rest | |
| 11 | 23 | f15 | | | 175 | Highlands of Heaven | |
| 11 | 23 | f15 | | | 075 | I Would See Jesus | |
| 11 | 23 | f15 | | | 282 | I'm Going Home | |
| 11 | 23 | f15 | | | 229 | Irwinton | |
| 11 | 23 | f15 | | | 285B | Land of Rest | |
| 11 | 23 | f15 | | | 205 | Pleasant Hill | |
| 11 | 23 | f15 | | | 152 | Shepherds Rejoice | |
| 11 | 23 | f15 | | | 437 | Sidney | |

| mode | b.p. | low | high | fuge | page | tune name | other |
|------|------|-----|------|------|------|-------------------------|-------|
| | | | | | | | |
| 11 | 23 | f15 | | | 072T | Weary Souls, The | |
| 11 | 23 | f16 | b.p. | | 045B | Imandra New | |
| 11 | 23 | f16 | | | 130 | Millennium | |
| 11 | 23 | f16 | | fuge | 186 | Sherburne | |
| 11 | 23 | d16 | | | 424 | Sweet Union | |
| 11 | 23 | f17 | | | 178 | Africa | |
| 11 | 23 | f17 | | fuge | 553 | Anthem on the Beginning | |
| 11 | 23 | f17 | | fuge | 269 | Bear Creek | |
| 11 | 23 | f17 | | | 407 | Charlton | |
| 11 | 23 | f17 | b.p. | fuge | 432 | Cheves | |
| 11 | 23 | f17 | | | 184 | Enfield | |
| 11 | 23 | f17 | | | 301 | Greenland | |
| 11 | 23 | f17 | | | 156 | Jesus Rose | |
| 11 | 23 | f17 | | | 242 | Ode On Science | |
| 11 | 23 | f17 | | fuge | 384 | Panting for Heaven | |
| 11 | 23 | f17 | | fuge | 365 | Southwell | |
| 11 | 23 | f17 | | fuge | 543 | Thou Art God | |
| 11 | 23 | rD6 | b.p. | | 421 | Sweet Morning | |
| 11 | 23 | rD6 | | | 095 | Vernon | |
| 11 | 23 | rA7 | | fuge | 196 | Alabama | |
| 11 | 23 | rA7 | | fuge | 216 | Delight | |
| 11 | 23 | rA7 | | | 115 | Edmonds | |
| 11 | 23 | rA7 | | fuge | 181 | Exit | |
| 11 | 23 | rA7 | | fuge | 197 | Georgia | |
| 11 | 23 | rA7 | | | 547 | Granville | |
| 11 | 23 | rA7 | | fuge | 302 | Logan | |
| 11 | 23 | rA7 | | fuge | 110 | Mount Vernon | |
| 11 | 23 | rA7 | | | 051 | My Home (First) | |
| 11 | 23 | rA7 | | | 215 | New Topia | |
| 11 | 23 | rA7 | | fuge | 481 | Novakoski | |
| 11 | 23 | rA7 | | | 160B | Turn, Sinner, Turn | |
| 11 | 23 | rA7 | | | 180 | Vermont | |
| 11 | 23 | rA7 | | fuge | 564 | Zion | |
| | | | | | | | |
| 11 | 24 | f17 | | fuge | 120 | Chambers | |
| 11 | 24 | f17 | | fuge | 327 | Invitation | |
| 11 | 24 | f17 | | fuge | 202 | New Lebanon | |
| 11 | 24 | f17 | | | 311 | Silver Street | |
| 11 | 24 | f17 | | fuge | 352 | Swanton | |
| 11 | 24 | d17 | | | 309 | Living Lamb | |
| | | | | | | | |
| 11 | 25 | f17 | | fuge | 220 | Mount Zion (First) | |

| page 52, Fasola Modality : <i>The Sacred Harp</i> (1991) | | | | | | | Range Index, cont. |
|--|------|------|------|------|------|--------------------|--------------------|
| low | high | mode | b.p. | fuge | page | tune name | |
| 11 | 25 | f17 | | | 174 | Petersburg | |
| 11 | 25 | sd7 | | fuge | 442 | New Jordan | |
| 11 | 25 | rA7 | | | 346 | American Star, The | |

A Metrical Index

of *The Sacred Harp* (1991)

Meter describes the rhythm of a hymn composed of regular stanzas, or groups of verses (lines). Each verse within a stanza has a certain number of syllables, the same as or different from the other verses within that stanza. The pattern of accents within each verse of successive stanzas also remains the same. More common meters are given names, listed below with their abbreviations. Less frequently used meters are indicated by series of numbers. The letter D (for “Double”) means to double the preceding series of verses within a stanza.

Note: the term “verse” is often (and incorrectly) used to mean “stanza”.

Many older hymnals, including the third (1859) edition of *The Sacred Harp*, include a metrical index. Although by current standards such an index may seem unnecessary or anachronistic, it originally had a very practical function, that of matching texts to music. Instrumental accompaniment was rejected by many churches during the Reformation, and the choice of hymns often depended on the tunes familiar to the congregation. The single text-tune match was a product of the nineteenth century, when, except among groups which continue(d) to refuse its use, the church organ was almost universally accepted. As the fasola tradition is now being recovered, the metrical index may again be of use in matching other, even newly composed, texts to those older settings which are in the public domain.

| | | |
|--------|---------------------------|------------------|
| C.M. | (Common Meter) | 8.6.8.6. |
| C.M.D. | (Common Meter Double) | 8.6.8.6.8.6.8.6. |
| C.P.M. | (Common Particular Meter) | 8.8.6.8.8.6. |
| L.M. | (Long Meter) | 8.8.8.8. |
| L.M.D. | (Long Meter Double) | 8.8.8.8.8.8.8.8. |
| L.P.M. | (Long Particular Meter) | 8.8.8.8.8.8. |
| M.H. | (Meter Hallelujah) | 6.6.6.6.8.8. |
| S.M. | (Short Meter) | 6.6.8.6. |
| S.M.D. | (Short Meter Double) | 6.6.8.6.6.6.8.6. |

P.M. (Particular Meter): describes a stanza of rhythmic verses which are of regular though uncustomary lengths, or in an unusual order.

Set Piece: contains rhythmic verses of irregular lengths and in an erratic order, so as to be suitable only for a specific text.

Anthem: musical setting of a prose (having irregular rhythm) text, often from Holy Scripture.

Distribution of Meters

| | | | | | | | |
|--------|-------|--------|------|--------|-------|-----------|------|
| C.M. | = 144 | L.M. | = 81 | M.H. | = 3 | P.M. | = 65 |
| C.M.D. | = 55 | L.M.D. | = 18 | S.M. | = 33 | set piece | = 6 |
| C.P.M. | = 8 | L.P.M. | = 3 | S.M.D. | = 5 | anthem | = 16 |
| | | | | other | = 117 | | |

| meter | fuge | mode | b.p. | page | tune name |
|-------|------|------|------|------|---------------------|
| C.M. | | fI6 | b.p. | 138T | Adoration |
| C.M. | | fI7 | | 178 | Africa |
| C.M. | | sD6 | | 348T | Ainslie |
| C.M. | fuge | rA7 | | 196 | Alabama |
| C.M. | | fI6 | b.p. | 493 | Amanda Ray |
| C.M. | | fI7 | | 103 | Animation |
| C.M. | | rA7 | | 506 | Ark, The |
| C.M. | | fI6 | | 073B | Arlington (B) |
| C.M. | | fL6 | b.p. | 285T | Arnold |
| C.M. | fuge | fI7 | | 091 | Assurance |
| C.M. | | rD6 | | 027 | Bethel |
| C.M. | | fI6 | | 420 | Bishop |
| C.M. | | fI5 | | 176B | Blooming Youth |
| C.M. | fuge | fI7 | | 422 | Burdette |
| C.M. | fuge | sd7 | | 300 | Calvary |
| C.M. | | dI7 | | 287 | Cambridge |
| C.M. | | fI5 | . | 101T | Canaan's Land |
| C.M. | | fI7 | | 407 | Charlton |
| C.M. | | rD6 | | 077T | Child of Grace, The |
| C.M. | | fL6 | | 163B | China |
| C.M. | | fI7 | | 057 | Christian Soldier |
| C.M. | | fL6 | | 314 | Cleburne |
| C.M. | | rA7 | | 313B | Cobb |
| C.M. | | rA5 | | 067 | Columbus |
| C.M. | fuge | fI7 | | 297 | Conversion |
| C.M. | | dI7 | | 230 | Converting Grace |
| C.M. | | fI6 | | 063 | Coronation |
| C.M. | fuge | rA7 | | 349 | Cross for Me, A |
| C.M. | | sd7 | | 123B | Cross of Christ |
| C.M. | | rA6 | | 039T | Detroit |
| C.M. | | dI6 | | 098 | Dull Care |
| C.M. | | fL6 | b.p. | 398 | Dying Boy, The |
| C.M. | | fL6 | b.p. | 083B | Dying Minister, The |
| C.M. | fuge | fI7 | | 200 | Edom |
| C.M. | | dI7 | | 569T | Emmaus |
| C.M. | | sm6 | | 074T | Enquirer, The |
| C.M. | fuge | rD6 | | 383 | Eternal Day |
| C.M. | fuge | fI7 | | 336 | Eternal Home |
| C.M. | fuge | fI7 | | 171 | Exhortation (First) |
| C.M. | | sD6 | | 029T | Fairfield |
| C.M. | | fI6 | b.p. | 348B | Fleeting Days |
| C.M. | | fI5 | | 121 | Florence |

| Metrical Index, cont. | | | Fasola Modality : <i>The Sacred Harp</i> (1991), page 55 | | |
|-----------------------|------|------|--|------|------------------------|
| meter | fuge | mode | b.p. | page | tune name |
| C.M. | | f16 | | 389 | Fredericksburg |
| C.M. | fuge | rA7 | b.p. | 423 | Grantville |
| C.M. | fuge | f17 | | 198 | Green Street |
| C.M. | | f15 | | 289 | Greensborough |
| C.M. | | dM6 | b.p. | 146 | Hallelujah |
| C.M. | fuge | f17 | | 573 | Harpeth Valley |
| C.M. | fuge | f16 | | 371 | Heavenly Dove |
| C.M. | fuge | rA7 | | 286 | Heavenly Home |
| C.M. | | f16 | b.p. | 303 | Heavenly Land |
| C.M. | | f16 | | 378T | Heavenly Port, The |
| C.M. | | f15 | | 403 | Heavenly Rest |
| C.M. | | fL6 | | 077B | Holcombe |
| C.M. | | rD6 | | 330T | Horton |
| C.M. | | f16 | | 568 | I Want to Go to Heaven |
| C.M. | | f15 | | 075 | I Would See Jesus |
| C.M. | | f15 | | 229 | Irwinton |
| C.M. | | f16 | b.p. | 105 | Jewett |
| C.M. | | f17 | | 513 | Joyful |
| C.M. | | f17 | | 426T | Kelley |
| C.M. | | f15 | | 285B | Land of Rest |
| C.M. | | fL6 | b.p. | 354T | Lebanon |
| C.M. | fuge | f17 | | 137 | Liberty |
| C.M. | | fL6 | b.p. | 037B | Liverpool |
| C.M. | | d17 | | 309 | Living Lamb |
| C.M. | | fL6 | | 235 | Long Sought Home |
| C.M. | | rD6 | | 278T | Love Shall Never Die |
| C.M. | | rD6 | | 375 | Love the Lord |
| C.M. | | f16 | | 124 | Lover of the Lord |
| C.M. | fuge | f17 | | 228 | Marlborough |
| C.M. | fuge | f17 | | 517 | Mars Hill |
| C.M. | | f16 | | 049B | Mear |
| C.M. | fuge | rD6 | | 419 | Melancholy Day |
| C.M. | | rA6 | b.p. | 131T | Messiah |
| C.M. | fuge | f16 | | 273 | Milford |
| C.M. | | fL6 | | 069T | Minister's Farewell |
| C.M. | fuge | f17 | | 189 | Montgomery |
| C.M. | fuge | f17 | | 304 | Morgan |
| C.M. | fuge | f16 | | 474 | Mount Desert |
| C.M. | fuge | f17 | | 218 | Mount Pleasant |
| C.M. | | f16 | b.p. | 088B | Mount Zion (Second) |
| C.M. | fuge | f17 | | 546 | My Brightest Days |
| C.M. | | rA7 | | 051 | My Home (First) |

| meter | fuge | mode | b.p. | page | tune name |
|-------|------|------|------|------|--------------------------|
| C.M. | | fl7 | | 350 | Nativity |
| C.M. | | dl7 | | 094 | Never Part |
| C.M. | fuge | fl7 | | 485 | New Agatite |
| C.M. | | fl5 | | 045T | New Britain |
| C.M. | fuge | fl7 | | 299 | New Jerusalem |
| C.M. | | fl5 | | 390 | New Prospect |
| C.M. | | rA7 | | 215 | New Topia |
| C.M. | | fl5 | | 321 | Newnan |
| C.M. | fuge | fl6 | | 036B | Ninety-Fifth |
| C.M. | fuge | rA7 | | 440 | North Salem |
| C.M. | fuge | fl7 | | 155 | Northfield |
| C.M. | fuge | fl7 | | 362 | Norwich |
| C.M. | fuge | fl7 | | 222 | Ocean |
| C.M. | | fl6 | | 295 | Odem (First) |
| C.M. | | fl5 | | 138B | Ogletree |
| C.M. | | fl6 | b.p. | 068B | Ortonville |
| C.M. | fuge | fl7 | | 306 | Oxford |
| C.M. | | fl6 | | 414 | Parting Friend |
| C.M. | | lP7 | | 308 | Parting Friends (Second) |
| C.M. | | fl6 | | 445 | Passing Away |
| C.M. | | fl6 | b.p. | 387 | Penick |
| C.M. | | sd7 | | 173 | Phoebus |
| C.M. | | rA6 | | 201 | Pilgrim |
| C.M. | | fl6 | | 058 | Pisgah |
| C.M. | fuge | fl7 | | 351 | Pittsford |
| C.M. | | fl5 | | 205 | Pleasant Hill |
| C.M. | | fl5 | | 162 | Plenary |
| C.M. | | rA7 | | 086 | Poland |
| C.M. | | fl6 | | 047T | Primrose |
| C.M. | | fl6 | | 043 | Primrose Hill |
| C.M. | | dl7 | | 113 | Prodigal Son, The |
| C.M. | | fl5 | | 409 | Promised Day |
| C.M. | | sD6 | | 128 | Promised Land, The |
| C.M. | fuge | fl7 | | 187 | Protection (1) |
| C.M. | | fl5 | | 298 | Providence |
| C.M. | fuge | fl7 | | 344 | Rainbow |
| C.M. | fuge | fl6 | | 441 | Raymond |
| C.M. | | fl6 | | 418 | Rees |
| C.M. | | fl6 | b.p. | 225T | Reynolds |
| C.M. | | fl6 | b.p. | 569B | Sacred Throne |
| C.M. | | sd7 | | 114 | Saint's Delight, The |
| C.M. | | fl5 | | 471 | Savior's Name, The |

| Metrical Index, cont. | | | Fasola Modality : <i>The Sacred Harp</i> (1991), page 57 | | |
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| meter | fuge | mode | b.p. | page | tune name |
| C.M. | | fI5 | | 039B | Sharpsburg |
| C.M. | | fI5 | | 152 | Shepherds Rejoice |
| C.M. | fuge | fI6 | | 186 | Sherburne |
| C.M. | | dI7 | | 461 | Shining Star |
| C.M. | | fI5 | | 437 | Sidney |
| C.M. | | fI5 | | 381 | Sing On |
| C.M. | | fI7 | | 325 | Soldier of the Cross |
| C.M. | | rA7 | | 379 | Span of Life |
| C.M. | | sD6 | b.p. | 065 | Sweet Prospect |
| C.M. | | fI7 | | 061 | Sweet Rivers |
| C.M. | fuge | fL6 | b.p. | 475 | Thankful Heart, A |
| C.M. | fuge | fI7 | | 543 | Thou Art God |
| C.M. | | rD6 | | 029B | Tribulation |
| C.M. | | rA7 | | 191 | Virginia |
| C.M. | | fI5 | | 072T | Weary Souls, The |
| C.M. | | dI7 | | 310 | Weeping Savior (Second) |
| C.M. | | dM6 | | 288 | White |
| C.M. | | fI7 | | 038T | Winter |
| C.M.D. | fuge | fI7 | | 293 | Akers |
| C.M.D. | fuge | rD6 | | 430 | Arbacoochee |
| C.M.D. | | rA7 | | 126 | Babel's Streams |
| C.M.D. | fuge | fI7 | | 292 | Behold the Savior |
| C.M.D. | fuge | fI6 | | 386 | Christ Our Song |
| C.M.D. | | fI7 | | 177 | Christian's Flight, The |
| C.M.D. | | rA7 | | 367 | Consolation |
| C.M.D. | | dM6 | | 044 | Converted Thief, The |
| C.M.D. | | fI6 | | 382 | Coston |
| C.M.D. | | fI7 | | 184 | Enfield |
| C.M.D. | fuge | fI6 | | 483 | Eternal Light |
| C.M.D. | | fL6 | | 462 | Faith and Hope |
| C.M.D. | | fI5 | | 570 | Farewell to All (Second) |
| C.M.D. | fuge | rA7 | | 397 | Fountain, The |
| C.M.D. | fuge | rA7 | | 197 | Georgia |
| C.M.D. | fuge | fI7 | | 530 | Glad New Song, A |
| C.M.D. | | fI7 | | 301 | Greenland |
| C.M.D. | fuge | fI7 | | 466 | Haynes Creek |
| C.M.D. | fuge | rA7 | | 453 | Holly Springs |
| C.M.D. | | fI6 | | 541 | Home of the Blest |
| C.M.D. | | fI7 | | 373 | Homeward Bound |
| C.M.D. | | fI7 | | 446 | Infinite Day |
| C.M.D. | fuge | lP7 | | 562 | Infinite Delight |

| meter | fuge | mode | b.p. | page | tune name |
|--------|------|------|------|------|----------------------------|
| C.M.D. | | dI7 | | 066 | Jordan (First) |
| C.M.D. | fuge | fI7 | | 439 | Jordan (Second) |
| C.M.D. | fuge | fL6 | | 112 | Last Words of Copernicus |
| C.M.D. | | sd7 | | 071 | Leander |
| C.M.D. | | rA7 | | 500 | Living Hope |
| C.M.D. | | fI7 | | 291 | Majesty |
| C.M.D. | fuge | fI7 | | 392 | Manchester |
| C.M.D. | | fI7 | | 438 | Marriage in the Skies, The |
| C.M.D. | fuge | rA7 | | 433 | McKay |
| C.M.D. | fuge | rA7 | | 411 | Morning Prayer |
| C.M.D. | fuge | fI7 | | 527 | My Life and Breath |
| C.M.D. | fuge | fI7 | | 478 | My Rising Sun |
| C.M.D. | | fI6 | b.p. | 490 | My Shepherd Guides |
| C.M.D. | fuge | fI7 | | 395 | New Bethel |
| C.M.D. | fuge | fI7 | | 534 | New Georgia |
| C.M.D. | fuge | sd7 | | 442 | New Jordan |
| C.M.D. | fuge | fI7 | | 340 | Odem (Second) |
| C.M.D. | | fI7 | | 463 | Our Humble Faith |
| C.M.D. | | fI7 | | 521 | Parting Friends (Third) |
| C.M.D. | | dI6 | | 143 | Pleyel's Hymn (First) |
| C.M.D. | | rD6 | b.p. | 328 | Praise God |
| C.M.D. | fuge | sd7 | | 214 | Repentance |
| C.M.D. | fuge | fI7 | | 283 | Sabbath Morning |
| C.M.D. | | fI7 | | 456 | Sacred Mount |
| C.M.D. | | rA7 | | 296 | Sardinia |
| C.M.D. | fuge | fI7 | | 279 | Shepherd's Flock, The |
| C.M.D. | fuge | fI7 | | 528 | Showers of Blessings |
| C.M.D. | | fI5 | | 055 | Sister's Farewell |
| C.M.D. | fuge | rA7 | | 536 | Sweet Majesty |
| C.M.D. | | fI6 | | 476 | Throne of Grace, The |
| C.M.D. | | rA7 | | 180 | Vermont |
| C.M.D. | fuge | rA7 | | 564 | Zion |
| C.P.M. | | fI7 | | 096 | Few Happy Matches |
| C.P.M. | | fI5 | | 284 | Garden Hymn |
| C.P.M. | fuge | fI7 | | 172 | Harmony |
| C.P.M. | | fL6 | | 266 | Kingwood |
| C.P.M. | | fL6 | | 064 | Nashville |
| C.P.M. | fuge | rA7 | | 396 | Notes Almost Divine |
| C.P.M. | fuge | fI7 | | 365 | Southwell |
| C.P.M. | | fI7 | | 368 | Stony Point |

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| meter | fuge | mode | b.p. | page | tune name |
| L.M. | fuge | f17 | | 472 | Akin |
| L.M. | | rD6 | | 271T | Arkansas |
| L.M. | fuge | f17 | | 217 | Ballstown |
| L.M. | fuge | f17 | | 269 | Bear Creek |
| L.M. | fuge | f17 | | 276 | Bridgewater |
| L.M. | | f17 | | 479 | Chester |
| L.M. | fuge | f17 | b.p. | 432 | Cheves |
| L.M. | | sd7 | | 240 | Christian Song |
| L.M. | | rA7 | | 042 | Clamanda |
| L.M. | | f17 | | 270 | Confidence |
| L.M. | | f16 | | 032T | Corinth |
| L.M. | fuge | rD6 | | 168 | Cowper |
| L.M. | | dM5 | | 073T | Cusseta |
| L.M. | | f15 | | 060 | Day of Worship |
| L.M. | | f15 | | 048T | Devotion |
| L.M. | | rA5 | | 032B | Distress |
| L.M. | | f16 | | 531 | Dura |
| L.M. | | sd7 | | 082B | Edgefield |
| L.M. | | f15 | | 037T | Ester |
| L.M. | fuge | rA7 | | 377 | Eternal Praise |
| L.M. | | fL6 | | 170 | Exhilaration |
| L.M. | fuge | sD6 | | 272 | Exhortation (Second) |
| L.M. | fuge | rA7 | | 181 | Exit |
| L.M. | | rD6 | b.p. | 069B | Farewell to All (First) |
| L.M. | | f17 | | 515 | Federal Street |
| L.M. | | fL6 | b.p. | 093 | Frozen Heart |
| L.M. | | f15 | | 213T | Good Old Way, The |
| L.M. | | rA7 | | 547 | Granville |
| L.M. | fuge | f16 | | 511 | Great Redeemer |
| L.M. | | f16 | | 127 | Green Fields |
| L.M. | fuge | rA7 | | 183 | Greenwich |
| L.M. | fuge | f17 | | 538 | Hampton |
| L.M. | | f16 | b.p. | 343 | Happy Home |
| L.M. | | f17 | | 566 | Hebron |
| L.M. | fuge | f17 | | 193 | Huntington |
| L.M. | | f15 | | 282 | I'm Going Home |
| L.M. | fuge | rA7 | | 315 | Immensity |
| L.M. | | f15 | | 317 | Jackson |
| L.M. | fuge | sD6 | | 053 | Jerusalem |
| L.M. | | rA7 | | 048B | Kedron |
| L.M. | | f16 | | 104 | Lovely Story, The |
| L.M. | | sD6 | | 275T | Loving-Kindness |

| meter | fuge | mode | b.p. | page | tune name |
|--------|------|------|------|------|---------------------------|
| L.M. | fuge | f17 | | 353 | McGraw |
| L.M. | | f15 | | 204 | Mission |
| L.M. | fuge | rA7 | | 163T | Morning |
| L.M. | | rA7 | | 050T | Mortality |
| L.M. | fuge | rA7 | | 110 | Mount Vernon |
| L.M. | fuge | d17 | | 431 | New Bethany |
| L.M. | | f17 | | 412 | New Hosanna |
| L.M. | | sD6 | | 324 | North Port |
| L.M. | | f17 | | 242 | Ode On Science |
| L.M. | | fL6 | | 374 | Oh, Sing With Me! |
| L.M. | | f17 | | 049T | Old Hundred |
| L.M. | | f15 | | 062 | Parting Hand |
| L.M. | | fL6 | | 549 | Phillips Farewell |
| L.M. | fuge | f17 | | 556 | Portland |
| L.M. | | f15 | | 544 | Praise Him |
| L.M. | fuge | f17 | b.p. | 318 | Present Joys |
| L.M. | | f15 | | 030B | Prospect |
| L.M. | | fL6 | | 271B | Restoration (Second) |
| L.M. | | fL6 | | 275B | Roll On |
| L.M. | fuge | sD6 | | 107 | Russia |
| L.M. | | f16 | | 435 | Sacred Rest |
| L.M. | | sd7 | | 068T | Salem |
| L.M. | fuge | f17 | | 192 | Schenectady |
| L.M. | | rA7 | | 487 | Soldier's Delight |
| L.M. | fuge | rA7 | | 142 | Stratfield |
| L.M. | | rD6 | | 539 | Supplication |
| L.M. | fuge | f17 | | 352 | Swanton |
| L.M. | | f17 | | 140 | Sweet Solitude |
| L.M. | | f15 | | 111B | To Die No More |
| L.M. | fuge | f17 | | 208 | Traveling On |
| L.M. | | rA7 | | 160B | Turn, Sinner, Turn |
| L.M. | | f15 | | 097 | We'll Soon Be There |
| L.M. | | d17 | | 028B | Wells |
| L.M. | | f17 | | 280 | Westford |
| L.M. | fuge | sD6 | | 505 | Where Ceaseless Ages Roll |
| L.M. | fuge | sd7 | | 211 | Whitestown |
| L.M. | | rA7 | | 038B | Windham |
| L.M. | fuge | rA6 | | 504 | Wood Street |
| L.M. | | f16 | | 404 | Youth will soon be Gone |
| L.M.D. | fuge | rA7 | | 444 | All Saints New |
| L.M.D. | | f17 | | 486 | Beneficence |

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| meter | fuge | mode | b.p. | page | tune name |
| L.M.D. | fuge | fI7 | | 468 | Bristol |
| L.M.D. | | fI5 | | 516 | DeLong |
| L.M.D. | | dI7 | | 164 | Duane Street |
| L.M.D. | fuge | fL6 | | 434 | Fillmore |
| L.M.D. | fuge | fI7 | | 327 | Invitation |
| L.M.D. | fuge | fI7 | | 380 | Lawrenceburg |
| L.M.D. | fuge | fI6 | | 558 | Living Streams |
| L.M.D. | fuge | fI6 | | 470 | Mercy Seat, The |
| L.M.D. | fuge | fI7 | | 436 | Morning Sun |
| L.M.D. | fuge | fI6 | b.p. | 316 | New Hope |
| L.M.D. | fuge | fI7 | | 384 | Panting for Heaven |
| L.M.D. | | fI7 | | 174 | Petersburg |
| L.M.D. | | rD6 | | 026 | Samaria |
| L.M.D. | | fI7 | b.p. | 465 | Where There's No Trouble and Sorrow |
| L.M.D. | fuge | rA7 | | 447 | Wondrous Cross |
| L.M.D. | fuge | rA7 | | 522 | Ye Heedless Ones |
| | | | | | |
| L.P.M. | | sD6 | | 448T | Consecration |
| L.P.M. | fuge | fI7 | | 202 | New Lebanon |
| L.P.M. | | rD6 | | 095 | Vernon |
| | | | | | |
| S.M. | | fL6 | | 033B | Abbeville |
| S.M. | | fI6 | | 052T | Albion |
| S.M. | fuge | rD6 | | 036T | America |
| S.M. | | fI5 | | 499 | At Rest |
| S.M. | | rA7 | | 028T | Aylesbury |
| S.M. | | dM7 | | 147T | Boylston |
| S.M. | | fI7 | | 313T | Concord (2) |
| S.M. | fuge | rA7 | | 209 | Evening Shade |
| S.M. | | rA7 | | 330B | Fellowship |
| S.M. | | rD6 | | 385T | Fight On |
| S.M. | fuge | rD6 | | 203 | Florida |
| S.M. | | fI5 | | 034T | Gospel Pool, The |
| S.M. | | dI6 | | 565 | Hill of Zion, The |
| S.M. | fuge | rA7 | | 542 | I'll Seek His Blessings |
| S.M. | | rA5 | | 047B | Idumea |
| S.M. | | fI7 | | 147B | Laban |
| S.M. | | fI6 | | 467 | Lisbon |
| S.M. | | dI7 | | 503 | Lloyd |
| S.M. | fuge | fI7 | | 220 | Mount Zion (First) |
| S.M. | | fI7 | | 182 | Newburgh |
| S.M. | | fL6 | b.p. | 031T | Ninety-Third Psalm |

| meter | fuge | mode | b.p. | page | tune name |
|------------|------|------|------|------|------------------------|
| S.M. | fuge | rA7 | | 481 | Novakoski |
| S.M. | | fI7 | | 501 | O'Leary |
| S.M. | | lP5 | | 535 | Shawmut |
| S.M. | fuge | fI7 | | 464 | Sheppard |
| S.M. | | fI7 | | 311 | Silver Street |
| S.M. | | rD6 | | 312T | Sing to Me of Heaven! |
| S.M. | fuge | fI7 | | 391 | Sounding Joy |
| S.M. | | fI6 | | 34B | St. Thomas |
| S.M. | fuge | dI6 | | 078 | Stafford |
| S.M. | | fL6 | b.p. | 031B | Webster |
| S.M. | | rD6 | | 033T | Weeping Savior (First) |
| S.M. | fuge | rA7 | | 428 | World Unknown |
| S.M.D. | | fI7 | | 502 | Charge to Keep, A |
| S.M.D. | | fI7 | | 169 | Dartmouth |
| S.M.D. | | fI7 | | 540 | Nidrah |
| S.M.D. | fuge | rA7 | | 372 | Rockport |
| S.M.D. | fuge | fI7 | | 195 | Worcester |
| M.H. | | fI6 | | 473 | Carmarthen |
| M.H. | fuge | rA7 | | 216 | Delight |
| M.H. | fuge | fL6 | | 040 | Lenox |
| 6.6.8.D. | fuge | fI7 | | 150 | Amity |
| 6.6.8.D. | fuge | fI7 | | 120 | Chambers |
| 6.6.8.D. | fuge | fI7 | | 212 | Sharon |
| 7.6.7.6. | | dM7 | b.p. | 082T | Bound for Canaan |
| 7.6.7.6. | | fI5 | | 092 | Burk |
| 7.6.7.6. | | rA5 | | 106 | Ecstasy |
| 7.6.7.6. | | rA7 | | 115 | Edmonds |
| 7.6.7.6. | | fI6 | | 448B | Grieved Soul, The |
| 7.6.7.6. | | dM5 | | 129 | Heavenly Armour |
| 7.6.7.6. | | rA6 | b.p. | 101B | Holy City |
| 7.6.7.6. | | rD6 | | 085 | Morning Trumpet, The |
| 7.6.7.6. | | fI5 | | 410B | Mutual Love |
| 7.6.7.6. | | fI6 | b.p. | 319 | Religion is a Fortune |
| 7.6.7.6.D | | dI6 | | 084 | Amsterdam |
| 7.6.7.6.D. | | fL6 | b.p. | 141 | Complainer |
| 7.6.7.6.D. | | fI7 | | 157 | Essay |

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| meter | fuge | mode | b.p. | page | tune name |
| 7.7.7.7. | | fl6 | b.p. | 081B | Cookham |
| 7.7.7.7. | | fl7 | | 510 | Corley |
| 7.7.7.7. | | fl7 | | 415 | Easter Morn |
| 7.7.7.7. | | dl6 | | 070T | Gainsville |
| 7.7.7.7. | | fl7 | | 050B | Humility |
| 7.7.7.7. | | sD6 | | 074B | King of Peace |
| 7.7.7.7. | | fl6 | | 405 | Marcellas, The |
| 7.7.7.7. | | fl7 | | 497 | Natick |
| 7.7.7.7. | | dl7 | | 523 | Pleyel's Hymn (Second) |
| 7.7.7.7. | | rA6 | b.p. | 108B | Traveler, The |
| 7.7.7.7. | | fl5 | | 108T | Weeping Sinners |
| | | | | | |
| 7.7.7.7.D | | dl7 | | 450 | Elder |
| 7.7.7.7.D | | fl6 | | 452 | Martin |
| 7.7.7.7.D | | dl7 | | 451 | Mary's Grief and Joy |
| | | | | | |
| 8.6.8.6.8.8.8.6. | | fl7 | | 122 | All Is Well |
| 8.6.8.6.8.8.8.6. | fuge | fl7 | | 550 | Blissful Dawning |
| | | | | | |
| 8.7.8.7. | | fl5 | | 081T | Beach Spring |
| 8.7.8.7. | | dl7 | | 054 | Blessed Lamb, The |
| 8.7.8.7. | | fl6 | | 359 | Bride's Farewell, The |
| 8.7.8.7. | | fl7 | | 052B | Charlestown |
| 8.7.8.7. | | dM5 | | 089 | Church's Desolation, The |
| 8.7.8.7. | | fl5 | | 056T | Columbiana |
| 8.7.8.7. | | fl6 | b.p. | 410T | Dying Californian, The |
| 8.7.8.7. | | fl7 | | 333 | Family Circle |
| 8.7.8.7. | | sD6 | | 458 | Friendship |
| 8.7.8.7. | | fl5 | | 059 | Holy Manna |
| 8.7.8.7. | | fl6 | | 144 | Jubilee |
| 8.7.8.7. | | fl6 | | 090 | Look Out |
| 8.7.8.7. | | dM5 | | 207 | Louisiana |
| 8.7.8.7. | | fl7 | | 030T | Love Divine |
| 8.7.8.7. | | rD6 | | 370 | Monroe |
| 8.7.8.7. | | fl6 | | 323T | Mullins |
| 8.7.8.7. | | fl5 | | 406 | New Harmony |
| 8.7.8.7. | | fl7 | | 135 | Olney |
| 8.7.8.7. | | rD6 | b.p. | 545 | Pilgrim's Way, The |
| 8.7.8.7. | | fl7 | | 154 | Rest for the Weary |
| 8.7.8.7. | | rA5 | | 312B | Restoration (First) |
| 8.7.8.7. | | sd7 | | 080T | Shouting Song |
| 8.7.8.7. | | sd7 | | 332 | Sons of Sorrow |

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| 8.7.8.7. | | fI5 | | 166 | Still Better |
| 8.7.8.7. | | fI6 | | 145B | Sweet Affliction |
| 8.7.8.7. | | sD5 | | 056B | Villulia |
| 8.7.8.7. | | fL6 | b.p. | 145T | Warrenton |
| 8.7.8.7.D. | | sD6 | | 148 | Jefferson |
| 8.7.8.7.D | fuge | fI7 | | 532 | Peace and Joy |
| 8.7.8.7.D | | rD6 | | 118 | Stockwood |
| 8.7.8.7.4.7. | | sD6 | | 385T | Can I Leave You? |
| 8.7.8.7.4.7. | | fI7 | | 263 | Doddridge |
| 8.7.8.7.4.7. | | fL6 | | 335 | Return Again |
| 8.8. | | rA6 | b.p. | 277 | Antioch |
| 8.8. | | sd7 | | 429 | Christian's Delight |
| 8.8. | | fI5 | | 076B | Desire for Piety |
| 8.8. | | fI5 | | 088T | Done With the World |
| 8.8. | | rA5 | | 274T | Golden Harp, The |
| 8.8. | | sD6 | | 345B | I'm On My Journey Home |
| 8.8. | | fL6 | b.p. | 345T | Jesus Is My Friend |
| 8.8. | | fI5 | | 111T | Journey Home |
| 8.8. | | rD6 | | 378B | Never Turn Back |
| 8.8. | | fL6 | | 176T | Ragan |
| 8.8. | | fI5 | | 274B | Roll Jordan |
| 8.8. | | rA5 | | 070B | Save, Mighty Lord |
| 8.8. | | fI6 | b.p. | 080B | Service of the Lord |
| 8.8. | | rD6 | | 132 | Sinner's Friend |
| 8.8. | | fL6 | b.p. | 400 | Struggle On |
| 8.8. | | dI6 | | 087 | Sweet Canaan |
| 8.8. | | rD6 | b.p. | 421 | Sweet Morning |
| 8.8. | | dI6 | | 424 | Sweet Union |
| 8.8. | | sm6 | | 278B | Traveling Pilgrim |
| 8.8.8.6. | | fI7 | b.p. | 206 | Christian's Hope |
| 8.8.8.6. | | rA6 | b.p. | 399T | Dying Friend, The |
| 8.8.8.6. | | fI5 | | 153 | Resurrected |
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| 11.8.11.8. | | fI7 | | 413 | Loved Ones, The |
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| fuge | fI6 | | 558 | Living Streams | L.M.D. |
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| fuge | dI6 | | 078 | Stafford | S.M. |
| fuge | rA7 | | 142 | Stratfield | L.M. |
| fuge | fI7 | | 352 | Swanton | L.M. |
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| fuge | fL6 | b.p. | 475 | Thankful Heart, A | C.M. |
| fuge | fI7 | | 543 | Thou Art God | C.M. |
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| fuge | rA6 | | 504 | Wood Street | L.M. |
| fuge | fI7 | | 195 | Worcester | S.M.D. |
| fuge | rA7 | | 428 | World Unknown | S.M. |
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| fuge | rA7 | | 564 | Zion | C.M.D. |

Glossary

The following definitions are offered for the terms employed in the present study and in discussion of the topic in general. The latter are included to encourage further interest in the subject. Closer examination will reveal a depth and richness in fasola hymnody equal to or surpassing that of songs composed or arranged according to conventional standards.

NB: an apostrophe ' after a note locates it in the octave above the tonic in a scale, e.g. *do-sol-re'*

acoustics: the science of sound, including the production of sounds (manner, environment etc.)

Aeolian mode: tonic is *la*; the common practice “minor” scale, with semitones between the 2nd-3rd and 5th-6th degrees

ambit: the range of a musical scale

augmented fourth: one half step above a perfect fourth, e.g. *fa-ti'*; enharmonic with a diminished fifth

authentic range: defined by Guido (see below) as extending from the tonic to the octave

cadence: concluding phrase of a melody or of a section within a melody

cent: acoustic unit of measurement used to identify fixed pitches

chromatic: describes the scale composed of twelve semitones in succession

Church Modes: the system devised by Guido d'Arezzo (c. 1025), and elaborated by Glarean (1547)

Cooper book: a revision of *The Sacred Harp* (1844) first published in 1902 by W. M. Cooper of Dothan, Alabama; subsequent editions remain one of the two revisions still in common use.

counterpoint: the simultaneous sounding (singing) of two or more separate lines of music; cf. harmony

degree: particular number among the sequential notes of a scale, e.g. 3rd, 5th etc.

Denson book: a revision of *The Sacred Harp* (1844) first edited by Joe S. James in 1911, and thereafter by members of the Denson family in Alabama; Thomas J. Denson established the Sacred Harp Publishing Company (now in Bremen, Georgia) in 1936. Subsequent versions, now edited by a committee, have remained the more popular of the two revisions still in common use.

diatonic: describes scales composed of two intervals, the tone and the semitone (half the acoustic distance of the former)

diazeuxis: as defined by Boethius (5th-6th cc. AD), disjunct fourths, separated by a whole tone, e.g. *do-fa-sol-do'*

diminished fifth: one half step below a perfect fifth, e.g. *ti-fa'*; enharmonic with an augmented fourth

dispersed harmony: characteristic of *The Sacred Harp*, esp. earlier editions, and of other hymnals of the same genre; identified by Dorothy Horn (1970) as quartal harmony, may also refer to polyphonic character of the earlier arrangements

dominant: the fifth degree of a scale above the tonic, also a fourth below the tonic (see **inversion**)

Dorian mode: tonic is *re*, with semitones between the 2nd-3rd and 6th-7th degrees

dyad: a harmonic chord composed of two notes, e.g. *do-fa* or *do-sol*, characteristic of quartal rather than tertian harmony

Elizabeth I (1533-1603) Queen of England during the initial stage of English colonization of North America

enharmonic: a note or interval equivalent to an adjoining note or interval, but named differently, e.g. E# = F

equal temperament: the now generally accepted tuning system which places an equal acoustic distance between each semitone of the chromatic scale, and so equalizes the distances between tones and semitones, respectively, of the diatonic scale

fasola: an older solmization employed in Elizabethan times in England and in Colonial America, and which survives in *The Sacred Harp* (Denson book, 1991)

fixed pitch: sound (higher or lower) of a note identified with a specific frequency in cycles per second, or *Hertz* (Hz)

flat: a note or interval reduced by one half step; as applied in the present study to the semitones *mi* and *ti*, one half step above the preceding note in a scale, and a whole step before the following note in the scale

gamut: (*older usage*) the full range of pitches in a musical system (scale or melody)

gapped scale: a diatonic scale omitting one or both of the semitones

Glarean, Heinrich: expanded (1547) the Guidonian system (see following) to admit all degrees of the scale as the tonic of a mode

Guido of Arezzo: aka Guido d'Arezzo; developed (1025) a system of modal classification for Gregorian Chant, using the notes *re*, *mi*, *fa* and *sol* as tonics; traditional music theory is ultimately founded on his work

half step: aka semitone, the lesser of the two intervals used in the diatonic scale

harmonic series: resonant frequencies (overtones) which accompany the production of a musical sound

heptatonic: the complete diatonic scale, comprised of seven notes

hexachord: a scale composed of six successive notes in a diatonic scale

hexatonic: a diatonic scale omitting one semitone

incipit: the opening phrase of a melody

interval: the acoustic distance between two notes; also the note separated by that distance from the previous note

intonation: (see **temperament**); also, the opening phrase of a melody (see **incipit**)

inversion: displacement of the lower of two intervals to the octave above the other interval, e.g. the inversion of *fa-la* is *la-fa'*

Ionian mode: tonic is *do*; the common practice “major” scale, with semitones between the 3rd-4th and 7th-8th degrees

just intonation: a modification of Pythagorean tuning to arrive at the true octave

Locrian mode: tonic is *ti*, with semitones between the 1st-2nd and 4th-5th degrees

Lydian mode: tonic is *fa*, with semitones between the 4th-5th and 7th-8th degrees

major scale: in common practice, the Ionian mode (see above); in modal terms, those scales with a major third above the tonic

major second, third, sixth or seventh: these intervals correspond to the respective degrees of the Ionian mode

meter: the rhythmic structure of a hymn, generally consisting of a fixed pattern of accents in each verse of a stanza

minor second, third, sixth or seventh: these intervals are each one half step lower than their major counterparts, and so correspond to the respective degrees of the Phrygian mode

mixed range: as defined by Bronson, extends from a fourth (the dominant) below to the octave above the tonic

Mixolydian mode: tonic is *sol*, with semitones between the 3rd-4th and 6th-7th degrees

mode: a musical scale; in particular, a diatonic scale characterized by the specific positions of the semitones

natural: the unaltered pitch of a note; as applied in the present study to the semitones *mi* and *ti*, one whole step above the preceding note in a scale, and a half step before the following note in the scale

neutral third, sixth: either (often, not always, a semitone) is half the distance (i.e. $\frac{3}{4}$ step) between the minor and major interval of the same degree

note: a particular degree of a scale; in musical notation, a sign representing the pitch and duration of a musical sound

octave: the eighth note above another note in a diatonic scale; determined by the Pythagorean ratio 2:1

oral tradition: cultural material passed on from one generation to the next orally, rather than by writing

overtone: a frequency higher than the fundamental frequency of a sound, and which accompanies it

pentachord: a scale composed of five successive notes in a diatonic scale

pentatone: one of the five notes of a pentatonic scale, i.e. *fa*, *sol*, *la*, *do* or *re*.

pentatonic: a diatonic scale omitting both semitones

perfect fourth or fifth: $2\frac{1}{2}$ or $3\frac{1}{2}$ steps, respectively, above a previous note, esp. the tonic; determined by the Pythagorean ratios 4:3 and 3:2, respectively

Phrygian mode: tonic is *mi*, with semitones between the 1st-2nd and 5th-6th degrees

plagal range: defined by Guido (see above) as extending a fifth above and a fourth below the tonic, i.e. from the dominant below to the dominant above the tonic

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Pythagorean comma: the small interval (approx. one quarter of a semitone) which occurs in

Pythagorean tuning (see following) between two enharmonically equivalent notes, e.g. F and E#

Pythagorean tuning: a system of musical tuning in which the frequency ratios of all intervals are derived from the ratio 3:2, that of a perfect fifth, e.g. *do-sol*; named for the Greek philosopher Pythagoras of Samos (6th century BC)

quartal harmony: based on the interval of the fourth

quatrain: the most frequent stanzaic form used in hymns, consisting of four verses

raised sixth: the sixth degree of an Aeolian melody raised a semitone, thus making the mode Dorian

range: the distance from the lowest to the highest note in a melody

relative pitch: degrees of the scale identified by their relative distance from other degrees of the scale, rather than having fixed pitches

scale: the set of notes used in a melody or set of melodies

semitone: a half step, the smaller of the two intervals used in the diatonic scale

shape notes: a system of musical notation devised (1801, in the United States) to identify degrees of the scale by using different shapes for the note heads (see following)

sharp: a note or interval raised by one half step

sol-fa (Fr. *solfège*, It. *solfeggio*): method of sight-singing which uses the names of the notes assigned by a system of solmization (see following, also **fasola**, above)

solmization: the names given to the successive degrees of a scale: for the diatonic scale, these are (since the Eleventh Century) *do* (aka *ut*), *re*, *mi*, *fa*, *sol*, *la* and *ti* (aka *si*)

stanza: the textual division of a hymn, having a set number of verses with a specific rhyme scheme; successive stanzas or pairs of stanzas are usually sung to the same melody

subdominant: the fourth degree above the tonic of a scale, also a fifth below the tonic (see inversion)

synaphe: as defined by Boethius (5th-6th cc. AD), conjunct fourths, superposed on a common tone, e.g. *re-sol-do'*

temperament: system of tuning, ie. the exact pitches used for successive degrees of a scale

tertian harmony: based on the interval of the third

tetrachord: four successive notes in a diatonic scale

tonality: the key structure of a melody (see **tonic**)

tone: a whole step, the larger of the two intervals used in the diatonic scale

tonic: the first note of a diatonic scale, and which identifies its mode or key

triad: a harmonic chord composed of two conjunct thirds, either major or minor,
e.g. *fa-la-do*, or *re-fa-la*

tritone: an interval comprising three whole tones; see **augmented fourth** or **diminished fifth**

verse: a single poetic line within a hymn, usually having a fixed number of syllables
and pattern of accents; sometimes (and incorrectly) used to mean stanza

whole step: a tone; the larger of the two intervals used in the diatonic scale

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THE ACOUSTIC BASIS OF THE DIATONIC SCALE

to which is appended

THE PYTHAGOREAN RATIOS OF THE DIATONIC SCALE

by David G. Jensen

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The principle is simple; its application is complex, but not complicated..

A1. Music, originally and primarily vocal music, is among the defining activities of human behavior and experience. Its formative social role was expounded by the ancient Greek philosopher Plato (*ca* 427 - 347 BCE), whose concepts continue to permeate Western thought. It may be affirmed in this regard that singing is not merely an art, acquired and perfected under professional guidance, but a behavior, a social behavior, properly as integral in the conduct of human life as language. Like language, its practice consists not of a series of arbitrary conventions, but is governed by the capacities of the place (mouth) and manner (voice) of its production, and, in the case of singing, the nature of its medium (sound). The latter is the subject of the present essay.

NB: The chronology in the following is not intended to be comprehensive, but any account of the subject requires reference to particular persons and events.

A02. Historically, music by definition consists of various series and combinations of sounds, which are differentiated by *pitch* (vibrations per second) and *interval* (the relative difference between pitches, both horizontal (melody) and vertical (harmony)). These sounds are generally drawn from sets of *notes* (sounds differentiated by interval). Such a set is a *scale*. The sequence of notes which comprise a scale, *degrees*, are numbered (second, third *etc*) from the tonic to the octave (§A06). A scale distinguished by particular intervals between its member notes is a *mode*. Pitch occurs in a theoretical continuum, although its selection is by no means random (§A20). On the other hand, the selection of intervals, despite occasional assertions to the contrary, is very much guided by nature.

A03. The science of these and the remaining properties of sound is *acoustics*.

A specific musical sound has the following attributes:

amplitude is loudness;

wavelength is the spatial distance between successive oscillations of pitch (propagated in air, and visually represented in diagrams), the speed of which constitutes

frequency; the higher the frequency, the shorter the wavelength. An acoustic

period is the time which elapses between the successive sound waves; the higher the pitch, the shorter the period.

A04. Rather than these characteristics of individual notes, however, the present essay concerns the tuning of notes in relation to each other, and the various *modes* which can be created by altering their sequence. It regards the precise fixing of tonal distances *between* the notes in the melody, rather than *harmony*, the simultaneous recital of parallel sequence(s) of notes above and/or below the melody.

A05. On the other hand, the acoustic science of *temperament*, the fixing of precise intervals between the notes, is far less difficult and obscure than it sometimes is presented to be. The visual charts and diagrams, *etc* at times appear to require an advanced knowledge of mathematics. A practical understanding of the subject, however, needs no more than command of basic arithmetic, including fractions and decimals, and elementary algebra (several variables), as will be shown in the following paragraphs.



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A06. The issue became apparent in the Ancient World in the design and tuning of certain musical instruments. The Greek philosopher Pythagoras (*ca* 570 - *ca* 495 BCE), Plato's predecessor and known as well for his other mathematical discoveries, is credited with discovering the underlying principle of tonality, which is a numeric ratio. The legend is that he made this discovery listening to hammers of varying sizes and weights in a blacksmith's shop. He soon deduced that dividing the length of a string on an instrument in half will raise its note an *octave* (the eighth note following, perceived as the next highest occurrence of the key note of the scale). Further experimentation revealed that on a string pressed at two-thirds of its length, the lower, longer segment produces the fifth note (the *dominant*) above the *tonic* (key note). It was then easily deduced that the longer segment of a string pressed at three-fourths its length sounds the fourth degree (the *subdominant*) above the tonic. These proportions,

$$2 : 1 = \text{octave}, 3 : 2 = \text{fifth and } 4 : 3 = \text{fourth}$$

are among the primary and best-known tonal concepts in music. The sum of the factors, 2, 3 and 4, equals 10, which led Pythagoras and his followers to hold that number in special esteem. By happy coincidence, 10 is also the *radix* (numerical base) of Western and most other mathematics, although this likely derived from 10 being the number of fingers, the original counting device.

A07. Western music is *diatonic*, meaning that the notes which comprise a scale consist of two intervals: *tones* (also whole-steps) and *semitones* (also half-steps). As its name suggests, a semitone consists of half (variable within a narrow range) the frequency ratio of a tone, which can be characterized as half its "distance." The diatonic scale consists of seven notes, five tones and two semitones, beginning on the tonic and concluding with the octave, on which resumes the same sequence of intervals within a higher range of pitch.

A08. The semitones occur between series of two and three consecutive tones, respectively. By custom, the lower of two notes separated by a half-step is labeled the semitone; when the semitone is flat (reduced by a half-step), of course, the half-step separates it from the preceding note. The position of the semitones within the numerical sequence of notes in a scale varies according to mode. In the familiar "major" (historically *Ionian*) mode, this sequence consists of:

A. tone tone semitone tone tone tone semitone octave

The semitones here occur between the third-fourth and the seventh-eighth degrees of the scale.

Contrast the above with the sequence of intervals in the equally familiar "minor" (*Aeolian*) mode:

B. tone semitone tone tone semitone tone tone octave

The semitones here are found between the second-third and fifth-sixth degrees of the scale.

A09. The absolute pitches accorded the successive notes of the diatonic scale are by successive capital letters of the alphabet. These letters correspond with the white keys of a keyboard. The half-step is found between B-C and E-F.

A. Major: C D E-F G A B-C'

B. Minor: A B-C D E-F G A'

A10. As mentioned, these letters represent absolute pitches, centered within the broader range comfortable to the human ear and voice. Claims to the contrary notwithstanding, the specific pitches of the scale are fixed by custom or negotiated convention. The pitches accorded the various notes of a scale are computed, using the Pythagorean ratios, from the frequency of the tonic. Given that the specific pitches are arbitrary, logic suggests another set of names for the notes which is not dependent on the frequencies assigned to those intervals.

A11. Such a set of names given the notes is its *solmisation*. In Western music, this is the familiar series *do, re, mi, fa, sol, la, and ti* (resuming on the next and higher *do*). This system was devised *ca* 1025 by a Benedictine monk, Guido of Arezzo (Italy). The names were derived from the initial syllables of a Latin hymn, although they were slightly modified later for practical purposes. The major scale begins on *do*, and the minor scale on *la*. From this, it can be easily deduced that the semitones are *mi* and *ti*, separated by a half-step from their following notes, *fa* and *do* respectively. The intervals in the *do-re-mi* scale are fairly stable. The use of accidentals (sharps and flats), modulation to another key, *etc*

were not really an issue until instrumental music became more complex in the later Middle Ages and the Renaissance. In vocal music, the only common accidentals were b-flat (lowered by a half-step) and, to a lesser degree, f-sharp (raised by a half-step). In fact, the flat sign (\flat) was in origin a stylized ‘b.’

A12. Intonation (§A27) begins with the relative pitches assigned by the ear to the various intervals, both melody (horizontal) and harmony (vertical). Although variable within a narrow range, the pitches of the different notes can be derived from the Pythagorean ratios described in §A06. This does not require that the singer inwardly calculate these ratios before each note. The Pythagorean ratios simply describe how the orderly structure of pitch differences within a piece of music is generated, a process which the ear is adept at discerning. This order is part of beauty. A melody is attractive not so much because of the sounds themselves, but the pattern of differences between the set of frequencies it contains. The other dynamic and complementary component of the process is the *overtone*, (also “harmonic”) *series* (§A22).

A13. The Pythagorean ratios for the three “perfect” intervals, (four, actually, including the tonic), the most important notes of the scale, were cited in §A06. The next step is to compute the ratios for the remaining notes of the diatonic scale. To do so comfortably requires the additional concept of *inversion*. An inversion of any interval is the same number of (half-)steps above the tonic counted down from the octave, which itself is the inversion of the tonic. Simply reversing the ratio of an interval provides its inversion, albeit in the preceding octave. Thus, the inversion of *sol* (3 : 2) is 2 : 3, which produces *FA* (upper case in this context indicates the octave below the tonic). Multiply by 2 (see §A14, following) to obtain *fa* (see P06), which is the inversion of *sol*.

A14. Likewise, if 2 : 1 indicates that the frequency of octave is twice that of the tonic. so 1 : 2 lowers it by the same degree. In functional terms, this means to multiply the octave times 1/2 to obtain the frequency of the tonic; and to multiply the tonic times 2/1 to obtain that of the octave. Thus, $2/3 \times 2/1$ does indeed obtain the Pythagorean ratio 4/3 for the perfect fourth. The intervals of fourth, fifth and octave are “perfect” because they alone (with a single, glaring exception, the augmented fourth in the Locrian mode, P06) are stable throughout the various modes, which turn out to be mere permutations of the diatonic scale (§A11).

A15. The calculation of Pythagorean intervals can be performed among the ratios alone, without reference to a specific frequency. These calculations require only the four arithmetic operations applied to fractions. The primary operations are multiplication (for an interval above) and division (for an interval below). For example the addition of a fourth above the fifth can be obtained as follows:

A. A fifth, $3/2 \times$ a fourth, $4/3 = 3 \times 4/2 \times 3 = 12/6$, or 2/1, or the Pythagorean ratio of the octave (§A06)

The inversion of this equation, a fifth below the octave, is obtained in this manner:

B. Using cross-multiplication, an octave, $2/1 \div$ a fifth, $3/2 = 2 \times 2 / 1 \times 3$, or 4/3, the Pythagorean fourth.

A16. By using various combinations of these operations, it is possible to compute the Pythagorean ratios for all the degrees of the diatonic scale:

A. Major scale: *do* $3e0 : 2e0$ *re* $3e2 : 2e3$ *mi* $3e4 : 2e6$ *fa* $2e2 : 3e1$ *sol* $3e1 : 2e1$ *la* $3e3 : 2e4$ *ti* $3e5 : 2e7$

B. Minor scale: *la* $3e0 : 2e0$ *ti* $3e2 : 2e3$ *do* $2e5 : 3e3$ *re* $2e2 : 3e1$ *mi* $3e1 : 2e1$ *fa* $2e7 : 3e4$ *sol* $2e4 : 3e2$

A17. The only terms employed in Pythagorean ratios are exponentials of the integers 3 and 2 ($3e0$ and $2e0$ both = 1), 3 usually the antecedent and 2 the consequent ($3Ex : 2Ey$), with some (§A17) apparent inversions, e.g. $2e2 : 3e1$ in the Ionian mode. The reason for this is simple. Every degree of the chromatic (§A24) scale is distinguished by successive exponents of 3 ($3e1$ through $3e12$) according to its position in the cycle of fifths. (P11). The term 2 in the ratio serves to locate the interval in the octave (in, above or below either the tonic or its octave (§A06)).

A18. Despite certain current attempts to identify key with frequency, their correspondence is not absolute, and has varied historically and geographically. The current standard A4=440Hz is historically recent, and was not accepted internationally until 1955. This puts C4 (Middle C) at 261.656 Hz. The older standard, however, has some basis in nature, predicated on Pythagoras’ (§A06) teaching that all bodies (physical entities) emit vibrations analogous to musical frequencies, a phenomenon traditionally characterized as the “music of the spheres.”

A19. Modern science has affirmed that this assertion is true. It was predicted by the physicist Winfried Otto Schumann during 1952-4, and accurately measured a decade later, that the planet Earth emits a frequency of *ca* 8 Hz (7.83 Hz to be exact, although it varies slightly). Raising this frequency by five octaves ($2^3 \times 2^5 = 2^8$) puts C4 at 256 Hz and A4 at 432 Hz, which in fact agrees with prior usage (§A02), proposed as a universal standard as early as 1713, and evidence for which also remains in the structure of ancient instruments constructed *lit* millennia before (§A27). A4=432Hz has modern adherents for metaphysical as well as historical reasons, but is employed here (§A20) solely to reflect traditional use. Some find the lower frequencies preferable aesthetically.

A20. A set of Tables under the title *Pythagorean Ratios of the Diatonic Scale* is appended to this essay (pp. 6-10), and includes the frequencies for each interval reckoned according to A4=432 (§A19).

021. Thus far, the system of Pythagorean ratios and their corresponding frequencies would appear to be compact and symmetrical, and diatonic tonality a closed system and consonant, *i e* free of unintended discord. Unfortunately, this is not the case, – or perhaps fortunately, for if it were, music would be less interesting, and far less capable of beauty. The culprit is the overtone series (also *harmonics*, or *partials*, §A12).

A22. The overtones are a set of less conspicuous frequencies which accompany the articulation (production) of any musical tone. The harmonic (overtone) series is generated simply by multiplying *f* (the *fundamental*, or tonic) $\times 1, 2, 3 \dots$. $f \times 1$ is the first harmonic, $\times 2$ the second harmonic, and so on. The harmonic series becomes progressively fainter and less audible in its successive multiples.

A23. It is sometimes claimed that diatonic tonality is the product of the harmonic series. This is partly true, in a sense complementary with the Pythagorean ratios, which govern the precise intervals. The problem is that the Pythagorean series is *exponential*, whereas the harmonic series is *arithmétique*, *i e* the Pythagorean frequencies are derived from various ratios of 3 and 2 ($3E_x : 2E_y$, and *vv.*), whereas the harmonic series, as mentioned, is composed of successive multiples of *f* ($\times 1, 2, 3$, etc). Thus, their products do not correspond directly, but coincide only on increasingly distant, although predictable, occasions (P13). Historically, this became evident in the following manner:

A24. The primary harmonic interval (third in the harmonic series) is the fifth (Pythagorean 3 : 2). Multiplying this ratio by itself produces a series of twelve notes, each a semitone, which comprise the *chromatic* scale, culminating on the octave:

F C G D A E B F# C# G# D# A# E# (= F) [B# (= C')]

This series, call the *Circle*, or *Cycle, of Fifths*, extends seven octaves, and so 2^7 must be factored into $2^{12} : 3^{12}$ to reduce the range to the equivalent interval. Thus, $2^{19} : 3^{12} = 524,288 : 531,441$

$$531,441 / 524,288 = 1.0136432 ; - 1.0000000 = .0136432 \text{ (Pythagorean comma)}$$

The *Cycle of Fourths* is the inversion of the Cycle of Fifths:

B E A D G C F B \flat E \flat A \flat D# G \flat C \flat (= B) [F \flat (= E')]

NB: As in §A09, the apostrophe (') in this context denotes the octave above the tonic.

A25. Thus, the octave concluding the Cycle of Fifths is not exact, but is very slightly sharp. The difference is known as the *Pythagorean comma*. Such minor differences recur through the calculation of Pythagorean intervals, and are often also called different sorts of comma, these and more specific names having been assigned by Ancient Greek theorists. The reason is obvious: no power of 3, an odd integer, can equal any power of 2, an even integer. Historically, the problem is universal; it becomes evident in the design and tuning of musical instruments (§A06), in particular those requiring fixed distances, such as the finger holes on winds, and the frets on stringed instruments (A contiguous issue, of course, is the frequency range of which an instrument is capable.) Cultural traditions have arrived at various solutions; all require some alteration, addition or omission of intervals in order to make the octave

come out even and to obviate other incongruous dissonances. In the West, this question became acute in the design of keyboard instruments, first the organ in the Middle Ages, and especially during the Renaissance, with the development of those in which the strings are plucked (harpsichord) or struck (clavichord, and, later, piano), *etc*).

A26. The tuning problem became more difficult to avoid because the newer keyboards allowed more frequent accidentals (additional sharped and flatted notes), modulation, transposition and a broader range of keys (tonics) in general. This generated a period of unprecedented experimentation and development, in combination (*ensemble*) with other instruments as well. As the Pythagorean dissonances became more evident, systems of subtle alteration of pitches evolved in addition to those employed during the Middle Ages. As the present essay concerns vocal acoustics, this subject will not be discussed further, except to observe one compelling development (§A28) which remains an obstacle in the experience of older music, whether vocal or instrumental.

A27. The inherent acoustic asymmetry revealed by the Pythagorean ratios would have been evident, if not understood, in the earliest stages of human musical culture. Artifacts excavated (§A20) in various regions include Neolithic-Era bone flutes, which require fixed intervals, over 40,000 years old. The issue was inescapable in the subsequent design of musical instruments. As also mentioned in §A25, different traditions adopted various solutions. The problem was most apparent in the definition and tuning of the semitones (*mi* and *ti*). At one extreme, China and neighboring cultures omitted them altogether. At the other extreme, music in India, of similar antiquity, admitted and formalized microtones (intervals of less than a semitone). Every possible alternative, including the *shading* (nuanced variation in pitch according to context) of notes, is or has been employed at some place at some time. The tonality of Western Europe, as has been noted, is rooted in the mathematical speculations of Ancient Greece (§§A01 & A06). The modification of ratios and frequencies to enable a true octave (§025) is *temperament*, although the term *intonation* is sometimes used in an analogous sense (§A12). Various resolutions of the Pythagorean dilemma have been attempted during the musical history of the West. Adjustments to this system were proposed as early as Aristoxenus (4th Century BCE) and Claudius Ptolemy (2nd Century CE). Much later (1722 & 1742), J. S. Bach's *Well-Tempered Clavier* promoted another example.

A28. A detailed history of temperament is beyond the scope of the present essay. Modern practice has accepted *equal temperament* since the late Nineteenth Century, although this system had earlier advocates. Equal temperament resolves the problem by ignoring it, and reduces the diatonic scale to twelve equal semitones, each separated by 1.05946 Hz (= the 12th root of 2). This system has obvious advantages in the design of musical instruments, especially when mass production became possible with industrialization, and it facilitated the experiments in composition which ensued during the Twentieth Century, *i e* it radically changed Western tonality..

A29. Obviously, however, the intervals within the octave are subtly out of tune. It also distorts the enharmonic (§A23 & P13) effects of the overtone series. Moreover, it regards the degrees of the scale as functions of the octave, rather than *vice-versa* (§§17 & 25). It is maintained that the advantages of the system far outweigh its deficits, and "accurate" intervals are defined as a narrow range of pitch which the ear is conditioned to perceive as equivalent. Indeed, the system and its various applications have been elevated to the virtual status of natural law. It does, however, require a preconscious re-tuning of auditory data to construct the natural tonal structure of what is heard, and the ear must be rigorously conditioned to hear equal-tempered intervals as "correct." Broadcast media are very effective at this. Even so, unaccompanied singer(s), by careful listening, may well recover, as some are, a very different experience, and one which is shared with their audience (§A01).

THE PYTHAGOREAN RATIOS OF THE DIATONIC SCALE

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P01. The diatonic scale consists of seven notes: five tones (whole-steps) and two semitones (half-steps), which occur between two and three tones, respectively. In the major scale, the semitones are found between the third-fourth and seventh-eighth degrees, and in the minor scale, between the second-third and fifth-sixth.

P02. The *key signature* indicates those notes which must be raised (*sharps* #) or lowered (*flats* ♭) to form a major or minor scale on each successive note (as tonic) of the diatonic scale. The same key signature forms the minor (called *relative*) scale on the sixth degree of the major scale.

P03. TABLE I, below, shows the key signatures for the major and minor scales on each successive note (degree, not pitch) of the diatonic scale. The use of letters in the left-hand column differs slightly from those indicating the series of pitches in those keys. In the former context, capital letters indicate major keys, and lower-case represent minor keys.

| | | | | | | | | | |
|----|----------------|----|----|----|----|----|----|----|------|
| F | Major | F | G | A | B♭ | C | D | E | F' |
| d | relative minor | D | E | F | G | A | B♭ | C | D' |
| C | Major | C | D | E | F | G | A | B | C |
| a | relative minor | A | B | C | D | E | F | G | A' |
| G | Major | G | A | B | C | D | E | F# | G' |
| e | relative minor | E | F# | G | A | B | C | D | E' ♯ |
| D | Major | D | E | F# | G | A | B | C# | D' |
| b | relative minor | B | C# | D | E | F# | G | A | B' |
| A | Major | A | B | C# | D | E | F# | G# | A' |
| f# | relative minor | F# | G# | A | B | C# | D | E | F#' |
| E | Major | E | F# | G# | A | B | C# | D# | E' |
| c# | relative minor | C# | D# | E | F# | G# | A | B | C#' |
| B | Major | B | C# | D# | E | F# | G# | A# | B' |
| g# | relative minor | G# | A# | B | C# | D# | E | F# | G# |

P04. Other names, free of context, exist for degrees of the scale besides *do re mi*.

The following are commonly used for the notes of the diatonic scale:

| | | | |
|---------------|----------------|---------------|-----------------|
| 1. tonic | 3. mediant | 5. dominant | 7. leading tone |
| 2. supertonic | 4. subdominant | 6. submediant | 8. octave |

The term *chromatic scale* refers to the twelve consecutive semitones contained within an octave:

| | | | | | |
|----------------------|------------------|-----------------|-----------------|-------------------|-------------------|
| 1. first (tonic) | 2. minor second | 3. major second | 4. minor third | 5. major third | 6. perfect fourth |
| 7. augmented fourth* | 8. perfect fifth | 9. minor sixth | 10. major sixth | 11. minor seventh | 12. major seventh |

*The fourth is augmented in the Lydian mode (TABLE II), and the fifth is diminished in the Locrian. the two intervals are *enharmonic* (A4 = d5); see TABLE III. The interval is also called a *tritone*, as in it consists of three consecutive tones (whole steps).

P05. *Perfect* (abbrev. P) describes those intervals [first, fourth, fifth and octave) which, with two exceptions, remain stable throughout the various modes; *minor* (m) denotes the lower of the two semitones which comprise a whole tone, and *major* (M) the higher of these semitones. *Augmentation* (A) is the raising of any interval by a semitone (e.g. A6 = m7) and *diminution* (d, adj. *diminished*) the lowering by a semitone (e.g. d4 = M3). In the case of a whole tone which can be either major or minor, diminution lowers it by a whole step, e.g. d6 = P5).



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PYTHAGOREAN RATIOS OF THE PYTHAGOREAN SCALE, cont.

P06. TABLE II. Below and on the following page are tabulated the Pythagorean ratios for the successive permutations of the diatonic scale. They extend here for three octaves, of Middle C (C4), the octave below (C3) and the octave above (C5). They comprise both the Authentic (tonic to octave) and Plagal, or “Hypo-” (5th below tonic to 5th above) modes (fourteen in all) on each degree of the scale. The notes constituting each scale are shown **bold type** in its column. The ratios in these charts employ scientific e-notation for exponents, *e.g.* 2e3 = 2 raised to the 3rd power; capital E is used when the exponent is a lower-case alphabetic variable, *e.g.* 2En). The upper-case letters (A, B, C *etc.*), however listed in their *note* column here indicate relative rather than absolute pitches, as do the degrees..

| degree | note | Ionian | Hypo-Ionian | Dorian | Hypo-Dorian | Phrygian | Hypo-Phrygian | Lydian | Hypo-Lydian |
|-------------|------|------------------|------------------|------------------|------------------|------------------|------------------|------------------|------------------|
| <i>DO</i> | C3 | 3e0 : 2e1 | 3e0 : 2e1 | 2e2 : 3e2 | 2e2 : 3e2 | 2e5 : 3e4 | 2e5 : 3e4 | 3e1 : 2e3 | 3e1 : 2e3 |
| <i>RE</i> | D3 | 3e2 : 2e4 | 3e2 : 2e4 | 3e0 : 2e1 | 3e0 : 2e1 | 2e2 : 3e2 | 2e2 : 3e2 | 3e3 : 2e6 | 3e3 : 2e6 |
| <i>MI</i> | E3 | 3e4 : 2e7 | 3e4 : 2e7 | 3e2 : 2e4 | 3e2 : 2e4 | 3e0 : 2e1 | 3e0 : 2e1 | 3e5 : 2e9 | 3e5 : 2e9 |
| <i>FA</i> | F3 | 2e1 : 3e1 | 2e1 : 3e1 | 2e4 : 3e3 | 2e4 : 3e3 | 2e7 : 3e5 | 2e7 : 3e5 | 3e0 : 2e1 | 3e0 : 2e1 |
| <i>SOL</i> | G3 | 3e1 : 2e2 | 3e1 : 2e2 | 2e1 : 3e1 | 2e1 : 3e1 | 2e4 : 3e3 | 2e4 : 3e3 | 3e2 : 2e4 | 3e2 : 2e4 |
| <i>LA</i> | A3 | 3e3 : 2e5 | 3e3 : 2e5 | 3e1 : 2e2 | 3e1 : 2e2 | 2e1 : 3e1 | 2e1 : 3e1 | 3e4 : 2e7 | 3e4 : 2e7 |
| <i>TI</i> | B3 | 3e5 : 2e8 | 3e5 : 2e8 | 3e3 : 2e5 | 3e3 : 2e5 | 3e1 : 2e2 | 3e1 : 2e2 | 3e6 : 2e10 | 3e6 : 2e10 |
| <i>do</i> | C4 | 3e0 : 2e0 | 3e0 : 2e0 | 2e3 : 3e2 | 2e3 : 3e2 | 2e6 : 3e4 | 2e6 : 3e4 | 3e1 : 2e2 | 3e1 : 2e2 |
| <i>re</i> | D4 | 3e2 : 2e3 | 3e2 : 2e3 | 3e0 : 2e0 | 3e0 : 2e0 | 2e3 : 3e2 | 2e3 : 3e2 | 3e3 : 2e5 | 3e3 : 2e5 |
| <i>mi</i> | E4 | 3e4 : 2e6 | 3e4 : 2e6 | 3e2 : 2e3 | 3e2 : 2e3 | 3e0 : 2e0 | 3e0 : 2e0 | 3e5 : 2e8 | 3e5 : 2e8 |
| <i>fa</i> | F4 | 2e2 : 3e1 | 2e2 : 3e1 | 2e5 : 3e3 | 2e5 : 3e3 | 2e8 : 3e5 | 2e8 : 3e5 | 3e0 : 2e0 | 3e0 : 2e0 |
| <i>sol</i> | G4 | 3e1 : 2e1 | 3e1 : 2e1 | 2e2 : 3e1 | 2e2 : 3e1 | 2e5 : 3e3 | 2e5 : 3e3 | 3e2 : 2e3 | 3e2 : 2e3 |
| <i>la</i> | A4 | 3e3 : 2e4 | 3e3 : 2e4 | 3e1 : 2e1 | 3e1 : 2e1 | 2e2 : 3e1 | 2e2 : 3e1 | 3e4 : 2e6 | 3e4 : 2e6 |
| <i>ti</i> | B4 | 3e5 : 2e7 | 3e5 : 2e7 | 3e3 : 2e4 | 3e3 : 2e4 | 3e1 : 2e1 | 3e1 : 2e1 | 3e6 : 2e9 | 3e6 : 2e9 |
| <i>do'</i> | C5 | 2e1 : 3e0 | 2e1 : 3e0 | 2e4 : 3e2 | 2e4 : 3e2 | 2e7 : 3e4 | 2e7 : 3e4 | 3e1 : 2e1 | 3e1 : 2e1 |
| <i>re'</i> | D5 | 3e2 : 2e2 | 3e2 : 2e2 | 2e1 : 3e0 | 2e1 : 3e0 | 2e4 : 3e2 | 2e4 : 3e2 | 3e3 : 2e4 | 3e3 : 2e4 |
| <i>mi'</i> | E5 | 3e4 : 2e5 | 3e4 : 2e5 | 3e2 : 2e2 | 3e2 : 2e2 | 2e1 : 3e0 | 2e1 : 3e0 | 3e5 : 2e7 | 3e5 : 2e7 |
| <i>fa'</i> | F5 | 2e3 : 3e1 | 2e3 : 3e1 | 2e6 : 3e3 | 2e6 : 3e3 | 2e9 : 3e5 | 2e9 : 3e5 | 2e1 : 3e0 | 2e1 : 3e0 |
| <i>sol'</i> | G5 | 3e1 : 2e0 | 3e1 : 2e0 | 2e3 : 3e1 | 2e3 : 3e1 | 2e6 : 3e3 | 2e6 : 3e3 | 3e2 : 2e2 | 3e2 : 2e2 |
| <i>la'</i> | A5 | 3e3 : 2e3 | 3e3 : 2e3 | 3e1 : 2e0 | 3e1 : 2e0 | 2e3 : 3e1 | 2e3 : 3e1 | 3e4 : 2e5 | 3e4 : 2e5 |
| <i>ti'</i> | B5 | 3e5 : 2e6 | 3e5 : 2e6 | 3e3 : 2e3 | 3e3 : 2e3 | 3e1 : 2e0 | 3e1 : 2e0 | 3e6 : 2e8 | 3e6 : 2e8 |
| <i>do''</i> | C6 | 2e2 : 3e0 | 2e2 : 3e0 | 2e5 : 3e2 | 2e5 : 3e2 | 2e8 : 3e4 | 2e8 : 3e4 | 3e1 : 2e0 | 3e1 : 2e0 |

| degree | note | Mixolydian | Hypo-Mixolydian | Aeolian | Hypo-Aeolian | Locrian | Hypo-Loecrian |
|-------------|------|------------------|------------------|------------------|------------------|-------------------|-------------------|
| <i>DO</i> | C3 | 3e1 : 2e0 | 3e1 : 2e0 | 2e3 : 3e3 | 2e3 : 3e3 | 2e6 : 3e5 | 2e6 : 3e5 |
| <i>RE</i> | D3 | 3e1 : 2e3 | 3e1 : 2e3 | 3e1 : 2e0 | 3e1 : 2e0 | 2e3 : 3e3 | 2e3 : 3e3 |
| <i>MI</i> | E3 | 3e3 : 2e6 | 3e3 : 2e6 | 3e1 : 2e3 | 3e1 : 2e3 | 3e1 : 2e0 | 3e1 : 2e0 |
| <i>FA</i> | F3 | 2e2 : 3e2 | 2e2 : 3e2 | 2e5 : 3e4 | 2e5 : 3e4 | 2e8 : 3e6 | 2e8 : 3e6 |
| <i>SOL</i> | G3 | 2e1 : 3e0 | 2e1 : 3e0 | 2e2 : 3e2 | 2e2 : 3e2 | 2e5 : 3e4 | 2e5 : 3e4 |
| <i>LA</i> | A3 | 3e2 : 2e4 | 3e2 : 2e4 | 2e1 : 3e0 | 2e1 : 3e0 | 2e2 : 3e2 | 2e2 : 3e2 |
| <i>TI</i> | B3 | 3e4 : 2e7 | 3e4 : 2e7 | 3e2 : 2e4 | 3e2 : 2e4 | 2e1 : 3e0 | 2e1 : 3e0 |
| <i>do</i> | C4 | 2e1 : 3e1 | 2e1 : 3e1 | 2e4 : 3e3 | 2e4 : 3e3 | 2e7 : 3e5 | 2e7 : 3e5 |
| <i>re</i> | D4 | 3e1 : 2e2 | 3e1 : 2e2 | 2e1 : 3e1 | 2e1 : 3e1 | 2e4 : 3e3 | 2e4 : 3e3 |
| <i>mi</i> | E4 | 3e3 : 2e5 | 3e3 : 2e5 | 3e1 : 2e2 | 3e1 : 2e2 | 2e1 : 3e1 | 2e1 : 3e1 |
| <i>fa</i> | F4 | 2e3 : 3e2 | 2e3 : 3e2 | 2e6 : 3e4 | 2e6 : 3e4 | 2e9 : 3e6 | 2e9 : 3e6 |
| <i>sol</i> | G4 | 3e0 : 2e0 | 3e0 : 2e0 | 2e3 : 3e2 | 2e3 : 3e2 | 2e6 : 3e4 | 2e6 : 3e4 |
| <i>la</i> | A4 | 3e2 : 2e3 | 3e2 : 2e3 | 3e0 : 2e0 | 3e0 : 2e0 | 2e3 : 3e2 | 2e3 : 3e2 |
| <i>ti</i> | B4 | 3e4 : 2e6 | 3e4 : 2e6 | 3e2 : 2e3 | 3e2 : 2e3 | 3e0 : 2e0 | 3e0 : 2e0 |
| <i>do'</i> | C5 | 2e2 : 3e1 | 2e2 : 3e1 | 2e5 : 3e3 | 2e5 : 3e3 | 2e8 : 3e5 | 2e8 : 3e5 |
| <i>re'</i> | D5 | 3e1 : 2e1 | 3e1 : 2e1 | 2e2 : 3e1 | 2e2 : 3e1 | 2e5 : 3e3 | 2e5 : 3e3 |
| <i>mi'</i> | E5 | 3e3 : 2e4 | 3e3 : 2e4 | 3e1 : 2e1 | 3e1 : 2e1 | 2e2 : 3e1 | 2e2 : 3e1 |
| <i>fa'</i> | F5 | 2e4 : 3e2 | 2e4 : 3e2 | 2e7 : 3e4 | 2e7 : 3e4 | 2e10 : 3e6 | 2e10 : 3e6 |
| <i>sol'</i> | G5 | 2e1 : 3e0 | 2e1 : 3e0 | 2e4 : 3e2 | 2e4 : 3e2 | 2e7 : 3e4 | 2e7 : 3e4 |
| <i>la'</i> | A5 | 3e2 : 2e2 | 3e2 : 2e2 | 2e1 : 3e0 | 2e1 : 3e0 | 2e4 : 3e2 | 2e4 : 3e2 |
| <i>ti'</i> | B5 | 3e4 : 2e5 | 3e4 : 2e5 | 3e2 : 2e2 | 3e2 : 2e2 | 2e1 : 3e0 | 2e1 : 3e0 |
| <i>do''</i> | C6 | 2e3 : 3e1 | 2e3 : 3e1 | 2e6 : 3e3 | 2e6 : 3e3 | 2e9 : 3e5 | 2e9 : 3e5 |

PYTHAGOREAN RATIOS OF THE PYTHAGOREAN SCALE, cont.

P07. The degrees of the diatonic scale are derived from the cycle of fifths (§A24). Despite appearances, their culmination is not equal to the octave (§A25). Each successive fifth in the cycle is increasingly (albeit incrementally) sharp, just as each successive member of the cycle fourths (the inversion of the cycle of fifths) is increasingly flat. The sharp (#) of each pentatone (C, D, F, G, A) is theoretically *enharmonic* (equivalent in pitch to) with the flat (b) of the note which follows. For the reason stated, this is not the case.

P08. TABLE III, below, in the center column shows the Pythagorean ratio for each degree of the chromatic scale computed from the three perfect ratios cited in (§A08). The column to the right shows these same intervals computed from the cycle of fifths; *chromatic* in this context refers exclusively to the semitones reckoned in this manner. Some are the same as the Pythagorean ratios. The column to the left represents the enharmonic intervals (called *diatonic* in this context) computed from the cycle of fourths. The remainder of the Pythagorean ratios are also found in this column. The diatonic series is the preferred method of reckoning semitones.

In the interval columns, P = perfect, m = minor, M = major, d = diminished, and A = augmented.

| interval | diatonic | interval | Pythagorean | interval | chromatic |
|----------|-------------|----------|-------------|----------|-------------|
| P1 | 2e0 : 3e0 | P1 | 3e0 : 2e0 | P1 | 3e0 : 2e0 |
| m2 | 2e8 : 3e5 | m2 | 2e8 : 3e5 | A1 | 3e7 : 2e11 |
| d3 | 2e16 : 3e10 | M2 | 3e2 : 2e3 | M2 | 3e2 : 2e3 |
| m3 | 2e5 : 3e3 | m3 | 2e5 : 3e3 | A2 | 3e9 : 2e14 |
| d4 | 2e13 : 3e8 | m3 | 3e4 : 2e6 | M3 | 3e4 : 2e6 |
| P4 | 2e2 : 3e1 | P4 | 2e2 : 3e1 | A3 | 3e11 : 2e17 |
| | | A4 | 3e6 : 2e9 | A4 | 3e6 : 2e9 |
| d5 | 2e10 : 3e6 | d5 | 2e10 : 3e6 | | |
| d6 | 2e18 : 3e11 | P5 | 3e1 : 2e1 | P5 | 3e1 : 2e1 |
| m6 | 2e7 : 3e4 | m6 | 2e7 : 3e4 | A5 | 3e8 : 2e12 |
| d7 | 2e15 : 3e9 | M6 | 3e3 : 2e4 | M6 | 3e3 : 2e4 |
| m7 | 2e4 : 3e2 | m7 | 2e4 : 3e2 | A6 | 3e10 : 2e15 |
| d8 | 2e12 : 3e7 | M7 | 3e5 : 2e7 | M7 | 3e5 : 2e7 |
| d9 | 2e20 : 3e12 | P8 | 2e1 : 3e0 | A7 | 3e12 : 2e18 |

P09. TABLE IV, following, shows the entire set of ratios found in the present set of Tables, with their products represented as whole numbers, and their quotients of the fractions divided. The frequency of any note is determined by multiplying that of the *fundamental* (key note of the scale) by the quotient for that note; the term *rate*, in this context, is used rather than the term *quotient*.

| ratios | products | rates | ratios | products | rates |
|-------------|-------------------|---------|-------------|---------------------|---------|
| 3e0 : 2e0 | 1 / 1 | 1 | 2e0 : 3e0 | 1 / 1 | 1 |
| 3e1 : 2e1 | 3 / 2 | 1.5 | 2e1 : 3e0 | 2 / 1 | 2 |
| 3e2 : 2e3 | 9 / 8 | 1.12500 | 2e2 : 3e1 | 4 / 3 | 1.33333 |
| 3e3 : 2e4 | 27 / 16 | 1.68750 | 2e4 : 3e2 | 16 / 9 | 1.77778 |
| 3e4 : 2e6 | 81 / 64 | 1.26563 | 2e5 : 3e3 | 32 / 27 | 1.18519 |
| 3e5 : 2e7 | 243 / 128 | 1.89844 | 2e7 : 3e4 | 128 / 81 | 1.58025 |
| 3e6 : 2e9 | 729 / 512 | 1.42383 | 2e8 : 3e5 | 256 / 243 | 1.05350 |
| 3e7 : 2e11 | 2187 / 2048 | 1.06787 | 2e10 : 3e6 | 1024 / 729 | 1.40466 |
| 3e8 : 2e12 | 6561 / 4096 | 1.60181 | 2e12 : 3e7 | 4096 / 2187 | 1.87289 |
| 3e9 : 2e14 | 19,683 / 16,384 | 1.20135 | 2e13 : 3e8 | 8192 / 6561 | 1.24859 |
| 3e10 : 2e15 | 59049 / 32,768 | 1.80203 | 2e15 : 3e9 | 32,768 / 19683 | 1.66479 |
| 3e11 : 2e17 | 177,147 / 131,072 | 1.35152 | 2e16 : 3e10 | 65,536 / 59049 | 1.10986 |
| 3e12 : 2e18 | 531,441 / 262,144 | 2.02729 | 2e18 : 3e11 | 262,144 / 177,147 | 1.47981 |
| | | | 2e20 : 3e12 | 1,048,576 / 531,441 | 1.97308 |

PYTHAGOREAN RATIOS OF THE PYTHAGOREAN SCALE, cont.

P10. TABLE V, below, shows the specific frequencies obtained from the ratios shown in TABLE IV, and which are computed from A4=432Hz by using the rates contained in that table. There are audible differences in the diatonic and chromatic frequencies for the ostensibly enharmonic intervals (*rf* §A25). Prior to the general acceptance of equal temperament (§A28), these differences conferred a distinctive character on the different keys, which well into the Baroque Era (17th - 18th Centuries) actually required adjustments in the tuning of keyboard instruments during public recitals.

| diatonic | | Pythagorean | | chromatic | |
|-----------|-----------|-------------|-----------|------------|-----------|
| key | Herz | key | Herz | key | Herz |
| C | 256 | C | 256 | C | 256 |
| D \flat | 269.69547 | D \flat | 269.69547 | C \sharp | 273.375 |
| E \flat | 284.12363 | D | 288 | D | 288 |
| F \flat | 303.40741 | E \flat | 303.40741 | D \sharp | 307.54688 |
| F | 319.63908 | E | 324 | E | 324 |
| G \flat | 341.33333 | F | 341.33333 | E \sharp | 345.99023 |
| | | F \sharp | 364.5 | F \sharp | 364.5 |
| G \flat | 359.59396 | G \flat | 359.59396 | | |
| A \flat | 378.83150 | G | 384 | G | 384 |
| B \flat | 404.54321 | A \flat | 404.54321 | G \sharp | 410.06250 |
| B \flat | 426.18544 | A | 432 | A | 432 |
| C \flat | 455.11111 | B \flat | 455.11111 | A \sharp | 461.32031 |
| C \flat | 479.45862 | B | 486 | B | 486 |
| D \flat | 505.10867 | C \flat | 512 | B \sharp | 518.98535 |

P11. TABLE VI. Simple multiplication of 3e1 : 2e1 reveals that the exponent of the term 3 increases by 1 in each successive ratio in the cycle of fifths. It is also clear the the antecedent (numerator) 3Ex in each major interval corresponds to the consequent (denominator) in the minor interval which is its inversion. 3Ex in each instance represents the same acoustic distance, in the major instance up from the tonic, and in the minor down from the octave, as is shown in the column on the right..

| interval | ratio | interval | inversion | 3Ex | relative distance |
|----------|-------------|----------|-------------|------|-------------------|
| P1 | 3e0 : 2e0 | P1 | 2e0 : 3e0 | 3e0 | → unison ← |
| P5 | 3e1 : 2e1 | P4 | 2e2 : 3e1 | 3e1 | → fifth ← |
| M2 | 3e2 : 2e3 | m7 | 2e4 : 3e2 | 3e2 | → whole tone ← |
| M6 | 3e3 : 2e4 | m3 | 2e5 : 3e3 | 3e3 | ← minor third → |
| M3 | 3e4 : 2e6 | m6 | 2e7 : 3e4 | 3e4 | → major third ← |
| M7 | 3e5 : 2e7 | m2 | 2e8 : 3e5 | 3e5 | ← semitone → |
| A4 | 3e6 : 2e9 | d5 | 2e10 : 3e6 | 3e6 | → tritone ← |
| A1 | 3e7 : 2e11 | d8 | 2e12 : 3e7 | 3e7 | → semitone ← |
| A5 | 3e8 : 2e12 | d4 | 2e13 : 3e8 | 3e8 | → major third ← |
| A2 | 3e9 : 2e14 | d7 | 2e15 : 3e9 | 3e9 | → whole tone ← |
| A6 | 3e10 : 2e15 | d3 | 2e16 : 3e10 | 3e10 | ← minor third → |
| A3 | 3e11 : 2e17 | d6 | 2e18 : 3e11 | 3e11 | → fourth ← |
| A7 | 3e12 : 2e18 | d9 | 2e20 : 3e12 | 3e12 | → octave ← |

PYTHAGOREAN RATIOS OF THE PYTHAGOREAN SCALE, concl.

P12. TABLE VII, following, shows the first eight of the Overtone Series which accompany any musical sound. The Fundamental (original note) is counted as the first of the series. The harmonics (overtones) become progressively fainter, and are scarcely audible after the third overtone or so. The first eight are listed here for purposes of comparison.

P13. Directly below are shown the enharmonic notes of the scale (those occupying the same frequencies). The overtones serve to reinforce the identity of these notes and to correct the miniscule sonic discrepancies generated by the precise ratios which reflect (*lit.* resound) nature. That is to say, they assist the singer to “correct” the frequencies to conform with the acoustically exact intervals. This tendency of singers was attested as long ago as the Sixteenth Century by the Italian theorist Gioseffo Zarlino (1517 – 1590). The issue had become apparent long before with the development of musical instruments which permit only a single value (*e g* by use of frets) for each interval. On the other hand, players of unfretted instruments such as the cello constantly, albeit subtly, adjust the pitches of various intervals throughout a performance.

| degree | fundamental | second | third | fourth | fifth | sixth | seventh | eighth |
|------------|-------------|-----------|-------|------------|------------|------------|------------|------------|
| <i>do</i> | 256 | 512 | 768 | 1024 | 1280 | 1536 | 1792 | 2048 |
| <i>re</i> | 288 | 576 | 864 | 1152 | 1440 | 1728 | 2016 | 2304 |
| <i>mi</i> | 324 | 648 | 972 | 1296 | 1620 | 1944 | 2268 | 2592 |
| <i>fa</i> | 341.33333 | 682.66666 | 1024 | 1365.33333 | 1706.33333 | 2047.66666 | 2389.33333 | 2730.66666 |
| <i>sol</i> | 384 | 768 | 1152 | 1536 | 1920 | 2304 | 2688 | 3072 |
| <i>la</i> | 432 | 864 | 1296 | 1728 | 2160 | 2592 | 3024 | 3456 |
| <i>ti</i> | 486 | 972 | 1458 | 1944 | 2430 | 2916 | 3402 | 3888 |
| | | | | | | | | |
| <i>do</i> | C4 | C5 | G5 | C6 | | G6 | | C7 |
| <i>re</i> | D4 | D5 | A5 | D6 | | A6 | | D7 |
| <i>mi</i> | E4 | E5 | B5 | E6 | | B6 | | E7 |
| <i>fa</i> | F4 | F5 | C6 | F6 | | C7 | | F7 |
| <i>sol</i> | G4 | G5 | D6 | G6 | | D7 | | G7 |
| <i>la</i> | A4 | A5 | E6 | A6 | | E7 | | A7 |
| <i>ti</i> | B4 | B5 | F#6 | B6 | | F#7 | | B7 |

P14. CODA. In conclusion, it is appropriate to emphasize that the purpose of these Tables and the accompanying essay *The Acoustic Basis of the Diatonic Scale* is not to espouse any specific system of temperament, but to demonstrate the properties of sound which generate the diatonic scale. Just as the choice of instrument affects the pitch of various intervals, so likewise does the anatomy of the human voice. The data cited above describe sound produced in an isolated acoustic environment, *i e* without distortion in either production or place. Even so, the strength of the system and the tonal “ear” of those who participate generally compensate for any tonal ambiguity.